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FIRST EDITION 1950
SECOND EDITION 1968

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PRINTED BY
SAMSKRITA SAHITYA SADANA
2, DEVAPARTHIVA ROAD, CHAMARAJAPURAM, MYSORE 4

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d) *One play based on the story of Krishna*—
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None of these plays bore the name of the author. Hence the learned editor, adducing some arguments, put forth his view that—

(1) All the thirteen plays formed the work of one and the same writer.

(2) *That* writer was the great Bhāsa owned by Bāṇa and Kālidāsa as their worthy predecessor.

(1) All the Thirteen Plays by a Single Author—

A close examination of these plays reveal that there are several common features among them—

1. All these plays begin with the stage-direction 'नान्द्यन्ते ततः प्रविशति सूत्रधारः' After this, a benedictory verse is found with which the *sutradhāra* commences the prologue of the play. But other classical plays open with the benedictory verse, after which the *Sūtradhāra* is introduced with the direction ततः प्रविशति सूत्रधारः. Another strange feature of the opening stage-direction in all these Trivandrum plays is the repetition of the same idea in अन्ते and ततः

2 The customary practice of mentioning the names of the author of the play, his patron, etc. in the prologue is totally absent in these plays.

3 Prologues, usually called प्रस्तावना, are termed स्थापना here[6]

4 The *Bharatavākya* is the same[7] in most of these plays

5 The style and language of all these plays are strikingly similar

6 In many of these plays the device of 'Unintentional dramatic replies' (पताकास्थान) and the figure of speech मुद्रा (*Paronomasia*) for the opening verse, are used

7 The same names of minor characters, the same type of grammatical irregularities, the same

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[6] Karṇabhāra is an exception, where it is called प्रस्तावना। The Pratijña has a variant *Āmukham* for Sthapana and there is no such expression at all in the case of Balacaritam, see Critical Study, page 10 and Paranjpe's note on Sthapana in his edition of Madhyamavyayoga

[7] इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् । महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ॥ is the भरतवाक्य in Svapna , Bala and Dutavakya and भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु । इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥ in Pratijñā, Avimaraka, Abhiseka and Pañca I 2 Only the seven plays mentioned above have 'राजसिंह प्रशास्तु न ' in their Bharatavakya The Pratima and the Karṇabharam have merely 'राजा भूमिं प्रशास्तु नः'। In all these plays, we have the word *Bharatavākyam* before the valedictory verse excepting in the case of Pancaratram There is no such verse in the Carudatta and Dutaghatotkaca, while in the MV , the last verse simply refers to *Upendra*, and in the Ūrubhangam there is a split verse at its end

[8] See Pañca, Pratijña, Svapna and Pratimā

ideas, sentences and expressions[9] repeat themselves in these plays

8 Bharata's rules of dramaturgy are not observed in these plays in as much as deaths, duels and battles are shown and water is actually brought on the stage

9 Stage directions are many a time wanting and to be supplied by the readers[10] The directions given are very brief and indicate rapid action, as in '*Exit and re enter*'

10 The names of the plays are to be found only at the end (in the colophon)

These striking similarities in the thirteen plays naturally declare their common authorship[11]

(2) Bhasa is the author of all these plays—

A careful study of these plays further reveals that—

(a) The grammatical and dramaturgical rules of Pānini and Bharata are not applicable to these

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[9] See Devadhar s 'Plays ascribed to Bhasa their authenticity & Merits, where he has noted several such repetitions

[10] Cf for instance in the Pratijna ii [51] the direction *pranipatya* is necessary at the beginning of the speech of the Kancukiya as the king says later ii [56] उत्तिष्ठोत्तिष्ठ etc In the Pañcaratra Act I several persons are introduced to the king The stage direction relating to their appearance on the stage is not found

[11] Prof De appears to doubt even this See his article 'The Dramas ascribed to Bhasa' in I H Q xvii pp 415 ff R V Jagirdar maintains a similar view See his 'Drama in Sanskrit Literature,' pp 74 f

plays, which fact shows that they must have been composed before those rules were framed..

(b) The frequent use of the Anuṣṭup metre and the expletives च, तु, हि, etc. in the stanzas, the simplicity of diction (many a time inadequate to bring out the ideas intended), and the absence of the classical figures of speech take them near the epic style of the Rāmāyaṇa and the Mahābhārata.

(c) Many of the ideas contained in these thirteen plays have been borrowed and modified in their works by [12]Kālidāsa, [13]Aśvaghoṣa, [14]S'ūdraka, [15]Viśākhadatta, and many others.

These and similar facts make the readers believe that the author of these plays must be anterior to Pāṇini, Bharata, Kālidāsa, S'ūdraka and such others. But who could he be?

Among these thirteen plays, there is one by name *Svapnavāsavadatta* which is ascribed to Bhāsa by Rājaśekhara in this stanza of his—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥ — सूक्तिमुक्तावली

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[12] See Gaṇapati Sastri, Op cit. and his Introduction to Svapnavāsavadatta and Pratimā.

[13] *Pratijñā I 18 has been transformed by As'vaghoṣa* in the following stanza of his Buddhacarita, XII 60

काष्ठं हि मथ्नन् लभते हुताशं भूमिं खनन् विन्दति चापि तोयम् ।
निर्बन्धिनः किञ्चन नास्त्यसाध्यं न्यायेन युक्तं च कृतं च सर्वम् ॥

[14] See Pusalkar Op. cit., pp. 155 ff

[15] *Mudrārākṣasa* is probably the outcome of Vis'akhadatta's study of Bhāsa's Pratijñā.

This coupling of one of the plays with the name of Bhāsa establishes that all the other works too (claiming common authorship) must be by Bhāsa, who alone has to his credit a Nāṭakacakra

Bāṇa observes in his *Harṣacarita*—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकै ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

'Bhāsa gained as much fame by his plays begun by the stage directors, containing many and varying characters, and stirring dramatic episodes, as by (the erection of) temples constructed by architects, with several stories and banners' The Trivandram plays have all the above features and hence they must be by Bhāsa This Bhāsa must be the same as the one owned by Kālidāsa as his predecessor and spoken of as a [16]*muni* by Jonarāja

These two views of the Pandit were discussed in learned journals by scholars,[17] both Indian and foreign The result was that almost all concurred with the Pandit regarding the common authorship of these plays As regards the other question, there came up [18]three different views, viz ,—

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[16] 'सोऽपिरपि भासमुने काव्य विष्णुधर्मात् सुनारकवान् नाटकादित्य' while commenting on the following verse of Jayānka (12th cent A D) in his Pṛthvirājavijaya—

सत्काव्यसंहारविधौ न्यग्नां दीप्तानि वह्नेरपि मानमानि ।
भासस्य काव्य गतु विष्णुधर्मान् (?) सोऽप्याननात्पावक भ्रमेण ॥

[17] For a bibliographical note of publications on Bhāsa, see Appendix I to A D Pusalkar's 'Bhāsa—A Study'

[18] Scholars such as Prof Keith, Thomas and Paranjpe supported the Pandit's view, Prof Kane, Dr Barnett,

1. All the thirteen plays are the works of Bhāsa.
2. None of the 13 plays can be ascribed to Bhāsa.
3. The material available to prove the authorship of the plays is inadequate and hence the evidences adduced so far are not at all conclusive.

Scholars who opposed the Pandit's view pointed out that—

a) The features of Bhāsa's plays mentioned in Bāṇa's verse are found also in many [19]other South Indian plays, and hence cannot be a conclusive proof.

b) None of the plays can be Bhāsa's; for, the *Svapnavāsavadatta* of this group does not contain the following stanza quoted from Bhāsa's play of the same name, by Rāmacandra in his Nāṭyadarpaṇa

[20]पादाक्रान्तानि पुष्पाणि सोष्मं चेदं शिलातलम्।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

Rama Pisharodi and Krishna Pisharodi opposed it; some others like Dr. Sukhtankar and Prof. Winternitz opined that the evidences adduced by either group were not conclusive.

[19] See *S'aktibhadra's Ās'caryacūḍamaṇi*, *Nīlakaṇṭha's* Kalyāṇa-saugandhikā, Kulas'ekhara-varma's Tapatīsvayamvara and also the anonymous play Viṇāvāsavadattā (a fragment in 3 Acts) published by Prof. Kuppuswami Sastri in the Journal of Oriental Research, Madras, 1931.

[20] This stanza was later inserted by T. Ganapati Sastri into a relevant context of the 4th Act of Svapna, bringing out a 2nd edition of the play. It must be noted here that another stanza beginning with चिरप्रसुप्तः कामोऽयं cited in the Bhavaprakās'ikā as from the Svapnavasavadatta is *found in the present play (Act VI).*

These diverse views of the two sections of scholars naturally led to the third view mentioned above, of a few cautious scholars

Arguments and counter arguments defending their own stand and refuting their opponents' were put forth by the two diverse groups in a series of articles for a long time This only made the problem of the authorship more and more complicated.

Thus, to this day, this question of Bhāsa's authorship has not been answered conclusively and hence it is regarded as an unsolved problem

2, DATE OF BHĀSA

Bhāsa must be earlier than both Kālidāsa and Bāṇa who refer to him by name as observed already, and later than Vālmiki upon whose Rāmāyaṇa he has drawn for the theme of his two dramas, viz, Pratimā and Abhiṣeka. But Kālidāsa's date is still indefinite. If Dr. Peterson holds that "Kālidāsa stands near the beginning of the Christian Era, if indeed he does not overtop it." Dr Kern places him in the latter half of the 6th cent.A.D. Bāṇa's date however is almost definitely known to be the closing part of the 6th and the beginning of the 7th cent A D So, at any rate, Bhāsa's date cannot be later than the 6th cent A.D. As regards the date of Vālmiki too, scholars differ. Prof. Keith[21] is inclined to think that Vālmiki lived earlier than the 4th Cent B.C. and that those who improved on him were during the

[21] See his History of Sanskrit Literature.

period 400-200 B C, while Prof. Jacobi assigns him to a date earlier than the 5th cent B.C.

These two limits of Bhāsa's date are almost universally accepted; but there has been much diversity in the opinion of scholars regarding the exact date of Bhāsa. Some feel that he should be closer to Kālidāsa, while others feel that he is closer to Vālmiki. The learned *editor* of Trivandrum has pointed out that Bhāsa must be definitely before Pāṇini and Bharata, as their rules of grammar and dramaturgy are sometimes not applicable to his plays Again Pāṇini's date is not known definitely. Keith places him in the 4th cent. B C. Accepting this date of Pāṇini, if Bhāsa is prior to him, Bhāsa will have to be assigned to the 5th cent B C. at the latest.[22]

But it may not be right to argue that Bhāsa is anterior to Pāṇini or Bharata, just because their rules of grammar and dramaturgy do not hold

[22] Date of Bhasa according to different scholars—

Ganapati Sastri, Haraprasada Sastri and Pusalkar	6th cent B C.
Jagirdar, Fulakarni	3rd cent. B C.
Jayaswal, Chaudhury, Dhruva	2nd-1st cent. B C.
Konow, Sarup, Weller	2nd cent. A.D.
Keith, Jolly, Jacobi, Banerji Sastri and Bhandarkar	3rd cent. A.D.
Lisney and Winternitz	4th cent. A.D.
Shankar	5th-6th cent A.D.
Devadhar, Barnett, Hiranarda Sastri, Nerurkar and Pisharoti	7th cent A D.
Kane	9th cent. A.D
Ramavatara Sarma	10th cent. A.D.
Rangacharya Reddy	11th cent. A.D.

good[23] in the case of Bhāsa's works Has not Pāṇini taken into account all the words in the forms they were known to have been used before him? If Bhāsa were anterior to him how could the forms so frequently used by him be overlooked by Pāṇini? The same argument holds good with regard to Bharata also Hence, it would be safer to hold that Bhāsa must have been a contemporary of Pāṇini or Bharata and lived in a country far away from where those two lived

3 WAS BHĀSA A SOUTH INDIAN?

A few enthusiastic South Indian Scholars[24] have tried to show that Bhāsa was a South Indian In claiming him for Kerala in particular, their contention is that—

(1) All the thirteen plays were found in Kerala
(2) Sītā is not with Rāma when he is to be consecrated (in the Pratimā), while the practice in all places except Kerala is to have the couple together on such an occasion
(3) The terms मवच (in Pratijñā), चिचार (in Avi) and आम् are used in the Malayālam sense
(4) The maternal uncle is much honoured Avimāraka bows twice to his maternal uncle, which speaks of the Marumakkathayam practice

and hence Bhāsa must be from Kerala

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[23] This is presuming that Bhasa would not have deviated from such rules, if he were aware of them

[24] See Pusalkar Op cit pp 52ff and A K Pisharoti's 'Bhasa's Works A Criticism'

But these arguments are not quite convincing. The mere fact that some manuscripts were discovered for the first time in a certain place cannot establish that their anonymous author was a native of that place. Sitā's absence from the consecration scene (and even her ignorance of her husband's *consecration*) is to be explained as ▪ dramatic contrivance. As regards the terms संबन्ध, विचार etc., there is no reason why we should not believe that these Samskṛt words had once the meaning in which they are used in these plays. The special honour to the maternal uncle is only what is prescribed by the Dharmaśāstras.[25]

Thus, none of the arguments advanced to prove that Bhāsa was a South Indian stands. On the other hand all the characters of his plays, names of cities, rivers, mountains etc. are northern, which may go to show that he was a North Indian. The discovery in Northern India of Yajñaphalam[26], which also is being ascribed to Bhāsa, may add weight to this view.

4. LIFE OF BHĀSA

Precious little is known about Bhāsa's life. All that can be said about him is that he is a very ancient writer, even a *Muni* of the class of Vyāsa or Vālmīki. He has strong predilections for the Viṣṇuite cult. He loves Brahmanical rites and customs and often refers to the prominence of the Brahmins His regard for the Brahmins and their

[25] See Manu II 130; Bodhāyana I 3, 45; Āpastamba I 14-11; Vasiṣtha XI 2, XIII 41; Gautama V 27.

[26] See note 5 *supra*.

piety is very great In the Bālacarita, Kamsa says calmly — 'I take even an untrue word of a Brāhmana to be a true one ' The home was the place of women according to Bhāsa

Bhāsa is a vehement advocate of Dharma He believes in the principle 'धर्मो रक्षति रक्षित ' That is why he makes Yaugandharāyaṇa in the Pratijñā exclaim — 'भूमिर्भर्तारमापन्न रक्षिता परिरक्षति' In the Pañcarātram, Duryodhana points out that it is false to say that Heaven is to be gained only by the dead and asserts that Heaven is not invisible, but is here and yields its manifold fruits If truth were to stand even in respect of solicited alms, all men shall stand '

Bhāsa stresses on gifts and sacrifices In the Pañcarātram, Duryodhana is represented as performing a great sacrifice and making profuse gifts, the final gift being that of half his kingdom to his own teacher Droṇa Karna observes that the great kings such as Iksvāku, Saryāti, Yayāti and Rāma though dead, still live through sacrifices The following statement of Karna in the Karnabhāram is an ever memorable one—

शिक्षा क्षय गच्छति कालपर्ययात्
सुबद्धमूला निपतन्ति पादपा ।
जल जलस्थानगत च शुष्यति
हुत च दत्त च तथैव तिष्ठति ॥२२॥

Bhāsa often feels that fate baffles all human efforts 'जाग्रतोऽपि बलवत्तर कृतान्त ' 'चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्ति ' 'क क शक्तो रक्षितु मृत्युकाले' — (Svapna vi 10) are a few of his statements which can be noted in

this connection. All the same he is not a fatalist. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharāyaṇa—

> काष्ठादग्निर्जायते मथ्यमानाद्
>
> भूमिस्तोयं खन्यमाना ददाति ।
>
> सोत्साहानां नास्त्यसाध्यं नराणां
>
> मार्गारब्धाः सर्वयत्नाः फलन्ति ॥ Pratijñā i [17]

5. WORKS OF BHĀSA

Mention has already been made of the thirteen plays ascribed to Bhāsa. Another play called Yajñaphalam[27] dealing with the story of the Bālakāṇḍa of the Rāmāyaṇa has been published in 1941 and attributed to Bhāsa. There seems to be however, a belief that Bhāsa wrote as many as twenty three[28] dramas among which [29]Mukuṭatāḍitaka and Udāttarāghava[29] had a place.

About 13 stray verses[30] are attributed to Bhāsa. Of them, *five* are found in the S'ārṅgadharapaddhati, *four* in the Subhāṣitāvali *three* in the Saduktikarṇāmṛta and *one* in the Sūktimuktāvali.

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[27] See note 5.

[28] See R. V. Krishnamachariar's Bhūmikā (P. XXXIII) to Priyadars'ikā (V. V. Press, Srirangam)

[29] But Mukutatāditaka and Udattarāghava are now attributed to Bāṇa and Mayūra respectively.

[30] *One* of these verses occurs in the *Mattavilāsa* and *four* are attributed to other authors by other anthologists. This proves the notoriously unreliable character of anthological attributions. See F. W. Thomas J.R.A.S. 1927 p. 883 f.

None of these verses is found in any of the Bhāsa plays discovered so far This cannot be a disproof of Bhāsa's authorship of those plays, for, we may yet hope to discover more works of Bhāsa where these verses may be found

6 STYLE OF BHASA

Bhāsa always employs a simple, elegant and, at the same time, a direct and forceful style for everything that he writes His verses, as well as his prose, are easy to understand in as much as the words employed are very simple He is very brief in his expression which is sometimes inadequate to bring out clearly the idea contained therein He scrupulously avoids the use of long compounds[31] The speeches of his characters are generally s h o r t but pointed and hence very effective He is fond of repeating the same expressions, phrases, sentences and even stanzas in the course of almost all his works He sometimes puns[31] on words He employs only simple figures of speech His plays abound in beautiful Subhāsitās and pithy proverbial statements He effectively employs the पताकास्थान device, (that is, unintentional dramatic replies), in specially selected episodes His descriptions, although long sometimes, are splendid and picturesque

Bhāsa expresses things directly and in a simple and lucid language He does not generally indulge in artificiality and rhetorical conceits[3] There is

[31] See Svapnavāsavadatta II 7 and II 16

[3] Urubhangam is an exception

something remarkably charming in every statement of his. His humour is subtle and original in appreciation of which, Jayadeva called him the 'gentle smile of the goddess of poetry.'[33]

7. GENERAL

In every one of his thirteen plays, Bhāsa displays his originality Although he draws the subject matter in very broad outlines from popular sources, he invariably presents it in his own way, changing it completely in many cases for the better For instance, in his *Pañcarātram,* he makes Duryodhana give away half of the kingdom to Droṇa as *Gurudakṣiṇā*, which is of course handed over by Droṇa to Yudhiṣṭhira. Thus, the great Mahābhārata war is altogether avoided. *The Statue House Scene* in the Pratimā, and *the Dream Scene* in the Svapna are two of the many beautiful creations of Bhāsa.

A remarkable feature of these plays is that they are all actable without making any additions or omissions Some scholars even maintain that the now published versions of the plays are only stage-adaptations of the more elaborate originals of Bhāsa. There is a predominance of male characters in these plays, while it is not so in the classical ones. Most of these exhibit a martial

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[33] यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरः
भासो हासः कविकुलगुरुः कालिदासो विलासः।
हर्षो हर्षः हृदयवसतिः पञ्चबाणः स बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥,
—Prasannaraghava 1.

spirit The dialogues are crisp, to the point, and in an easy flowing style In every play, 'dramatic suspense' is so well maintained that, as the plays progress, the audience get more and more absorbed in them

8. BHĀSA AND KĀLIDĀSA

Bhāsa no doubt has many excellences, but occupies a lower place than Kālidāsa at any rate The very fact that Bhāsa was superceded by Kālidāsa and that generations of Indian Scholars almost forgot Bhāsa is a proof that he is not the best of Indian poets The difference between them lies in the very conception of dramatic literature To Kālidāsa or Bhavabhūti *Rasa* is everything However much Sanskrit dramas may differ in other respects, this unity of *Rasa* is common to them all In Bhāsa on the other hand, to speak comparatively, it is lacking In other words, we may say that, while in Bhāsa's dramasemotions are just evoked, in the latter dramas emotions are evoked and idealised In the former, we have the emotional state *(bhāva)* as an object of our contemplation, while in the latter we have those emotional states leading us on to the inner experience of detached joy *(rasa)* In fact, Bhāsa has greater claims to be compared with dramatists, like Shakespeare, who excel in sketching character or constructing plots, more than maintaining the unity of rasa Kālidāsa's ideal is later and must have taken sometime to develop If we should make due allowance for growth, we will have to assign to Bhāsa a date long anterior to Kālidāsa

9 AIM OF THE SANSKRIT DRAMA

It is natural that, as students of English, we compare Shakespeare to our dramatists, but in all such comparisons it is necessary to guard ourselves against a possible mistake We often assume that literary standards are of absolute value It is wrong Every nation develops its own ideal of art and it would be quite unreasonable to judge one author by standards which he did not recognise and perhaps deliberately set aside We must admit that there is scope for diversity of ideals especially in a subject like art If so, what is the ideal of a Sanskrit drama ? The answer to this question is contained in the word *Rasa* Rasa generally denotes an *emotional state It also means an inner attitude of* detached joy It is only to the latter that the term Rasa is strictly applicable In the other sense, the word to be used is Bhāva, i e, an emotional state regarded merely as an object of our contemplation but *not as experienced by us* This double significance in the word Rasa tells us what the theme as well as the aim of the Sanskrit poet is The theme is emotion and the aim is so to represent it as to arouse in us spectators the kind of detached joy to which *reference* has been *made* above This Rasa is peculiar in that it is invariably of the *nature* of joy, no matter whether that emotion treats of something happy or tragic The evoking of this joyful experience is the first and foremost task of the Sanskrit dramatist and the whole technique of his art is subordinated to it But the aim of the *English dramatist is to work in the fore front* the character drawing Here we see the difference between Shakespeare and the Indian dramatist

B. THE PRATIMĀ-NĀTAKA

I THE PLOT

GENERAL.—The Pratimanataka is one of the best written plays of Bhasa It is in seven Acts and deals with the story of the Ayodhya, Araṇya (and Yuddha) kaṇḍas* of the Ramayaṇa in the main It is full of original touches by Bhasa almost at every stage of its progress The play begins after a very brief prologue (Sthapana)

ACT I.—The First Act opens with a portress, telling Balaki the Chamberlain about the desire of the great king Daśaratha that everything required for Rama's consecration should be got ready at once Balaki informs her that all arrangements are made, the ministers and citizens have assembled and the Holy Vasiṣṭha is awaiting the king The portress next sends Sambhavaka, an attendant to hurry up the high priest, and Sarasika a maid, to instruct the actresses of the palace court to be prepared to enact a suitable play on the occasion She herself then proceeds to report to the king that all is ready

One of Sītā's maids Avadatika by name comes with a bark garment which she has brought away from the green-room just to spite the mistress of the theatre Revā, as she refused to grant her an Aśoka sprout She is met by Sita coming with her retinue from another direction Sitā learns from Avadātikā the folly she has committed and advises her to return the garment to Reva But becoming suddenly curious to know how a bark garment would suit her Sitā takes

* The other Rāmāyaṇa play by Bhāsa, belonging to the Trivandrum plays group, is the Abhiṣekanāṭakam in six Acts dealing with the story of the Kiskindhā, Sundara, and Yuddha Kaṇḍas The Yajñaphalam published in 1941 from Gondal and ascribed to Bhāsa deals with the story of the Balakāṇḍa

it from her hand and puts it on She then sends a maid to fetch a mirror It is brought While taking it from the maid, Sita observes that she is eager to say something The maid, acquaints her *with the news that Rama is going to be* coronated 'Why? Is his father not well?' asks Sita The maid assures her that the king himself is coronating him *Thereupon Sita is happy and takes off all her ornaments* and distributes them to the maids Just then joy drums, indicating the approach of the coronation, are beaten but stopped suddenly after a short time A maid remarks about this, but Sīta says 'In royal courts many things happen' While they are still conversing on this subject, Rama himself comes eager to meet Sita and to tell her how 'he is still himself and the king is still king' He is greeted by Sita As he is found in an ordinary attire, a maid whispers to Sītā that the news heard by them must be false Rāma notices their curiosity and tells them in detail what had happened,—how Daśaratha made him sit on his lap and said 'Oh Rama my son, accept the kingdom' 'What did my lord say to that?' asks Sita 'Maithili, what is your guess?' asks Rama "I guess that my lord, not saying anything, (but simply) heaving a long sigh, fell at the feet of the great king"—replies Sita "Well guessed Rarely are couples created with dispositions so alike I fell at his feet His tears poured on my head and mine on his feet Thus when his persuasions had no effect on me I was conjured by his life Satrughna and Lakṣmaṇa held up the consecration water to pour it on me The king himself held the royal umbrella over me Just then, Manthara came in, whispered something in the king's ear, and lo, I am not king!' 'I like that' says Sitā 'The great king is the same great king, and my lord is just my lord' Rāma is highly satisfied to hear these words from Sita and looks at Sita's face in admiration Then he notices that she has taken off her ornaments and

asks her why she has done so 'I am not wearing them as yet' says Sītā But Rama observes that she must have just removed them and asks her to put them on and holds the mirror Now, in the mirror he sees the garment she is wearing It is a birch one! He wonders what made her put it on and says—'I like the dress Bring me one.' Sita protests against his wearing it, saying—'It looks inauspicious, as my lord's installation has just been stopped' All on a sudden, they hear a wailing sound—'Alas, alas, the great king!' Then comes a chamberlain and, in a very stirring conversation, acquaints Rāma that Kaikeyi has caused the king to swoon by greedily demanding from him Bharata's coronation Rama refuses to think that his mother Kaikeyi is greedy and says that she is perfectly right in asking for Bharata's coronation as it was stipulated at the time of her marriage and that he (Rāma) on the other hand should be called greedy as he had agreed to be crowned king At this stage Lakṣmaṇa enters crying out to Rama—"Take your bow and show no compassion The mild people are always put to such humiliation Or, if you don't like it, leave it to me I shall rid the world of all young women" Rama and Sita wonder what this foolish excitement of Lakṣmaṇa means Rāma thinks that Lakṣmaṇa's anger is due to his missing the coronation, but Lakṣmaṇa tells him bursting into tears,—'I care little for the realm, but I really mind your being exiled in the forest for fourteen years' Rama now understands why the king fainted and immediately prepares to proceed to the forest Sītā seeks Rama's permission to follow him In the meantime Revā, the mistress of the green room sends fresh bark garments to Sītā, having come to know of her interest in that dress Rama takes and puts them on Lakṣmaṇa asks for one and expresses his desire for going with him to the forest Rāma dissuades him but in vain Now

all the three set out On entering into the road, Rama asks Sita to remove her veil, so that all may gaze on her face freely The chamberlain hurriedly comes and asks them to wait saying—'The king is coming here, his limbs sullied by dust, like a worn out forest elephant from its dust-bath' But Rama does not wait. He goes into exile with Sita and Laksmana

Act II —A brief conversation between the chamberlain and a portress (forming the Interlude to this Act) reveals the state of Ayodhya and Das'aratha after the departure of Rāma with his wife and brother to the forest

Next the sorrow stricken king attended by Kausalya and Sumitra, is introduced He bewails Rama's exile He cries out 'Oh wretched fate, why did you not decree these three things—that I should remain childless Rama be born the son of some other king, and Kaikeyi a tigress in the forest?' Kausalya weeps and yet comforts him A chamberlain reports the arrival of Sumantra The king is delighted and asks 'With Rama?' 'No, only with the chariot' replies the Chamberlain The king immediately swoons A little later he recovers somewhat and exclaims—'If the chariot has come back empty, my desires are all squashed It is then really the chariot sent by Death to takeaway Das aratha' Sumantra enters and greets the king The king asks him a number of questions about Rama Sita and Laksmana Sumantra begins to reply—'All of them ...', when the king says—'No, no Pronounce their actual names They are elixirs to my ears and doses of medicine to the suffering of my heart.' Then Sumantra gives out the names,—'Rāma Lakstmaṇa and Sitā' Immediately Das'aratha cries—'No, no That is not the right order!' Sumantra asks—'What is the proper order then?' Das'aratha tells him—'Say Rama, Sita and Laksmaṇa Even here, let Sita stay between Rama and Laksmaṇa The forests are full of

perils and she will (thus) be with protectors' Sumantra names them in the order suggested and relates to the king how they all turned towards Ayodhyā, attempted to say something, but as their throats got choked with tears, they could say nothing at all and went away to the forest 'How, how? They went away to the forest, saying nothing! —cries the king and becomes unconscious The queens attend on the king Report is sent to the ministers that the king is in an irremediable state The king recovers and laments over Rama's lot and in a short while, beholds his forefathers before his mind's eye and breathes his last

ACT III—The INTERLUDE to this Act shows the cleaner of the STATUE HOUSE having a nap after tidying the premises for the queen's visit, as instructed by Sambhavaka, an officer from the palace A servant of the court comes there to see the arrangements made Finding the cleaner sleeping he beats him The cleaner wakes up grumbles and says 'Unfortunately, I have not got a thousand arms like Kartavīryarjuna!' 'What would you do with the thousand arms?'—asks the servant 'I would kill you'—says the cleaner 'You rascal' says the servant and thrashes him over and over In a short time, both cool down and the servant observes that the STATUE HOUSE has been cleaned and kept tidy and goes back to the palace to inform the minister that everything is ready

The Act proper opens with Bharata coming to Ayodhyā in a chariot He asks the charioteer—'What is the ailment of my father?' 'A great mental anguish' replies the driver 'What do the physicians say?' 'They are quite helpless'. 'Does he sleep? or take food?' 'He lies on the bare earth, without food' 'Is there any hope, then?' 'That depends on destiny'—replies the charioteer 'My heart palpitates, drive the chariot fast' says Bharata The charioteer obeys and in a short time the chariot arrives at the outskirts of

Ayodhya City A messenger from the court comes Bharata's first question to him is 'Has Satrughna come?' 'He is coming' replies the servant and conveys to him the instructions of the preceptor that he should stay outside the city for about an hour more, until the sway of the Krttika star was over Bharata agrees to do so and observes that he has never over stepped the words of the preceptors For a while he considers how to spend that time there His attention is drawn by the STATUE HOUSE behind the green trees closeby He then decides to visit it, mistaking it for a temple *He goes in and notices special decorations every* where Inside, he finds four statues installed and wonders if they could be a set of four gods in one place He is about to bow down to them when he is forbidden to do so by the keeper of that STATUE HOUSE Bharata asks him—'Why, sir, this tyranny of rules?' The keeper replies—'Not so I only prevent the Brahmins from mistaking these statues for gods, and saluting them For, these are only Ksatriyas, of the Iksvaku family' 'Oh, my own ancestors!' Bharata exclaims to himself and is very happy that chance has brought him there Then *he asks the keeper to* give out the names of those Iksvaku kings, one by one The keeper begins with Dilipa the name of the first statue, then names the second, Raghu, *then the third,* Aja *Bharata clearly sees from the* order that the next statue is of Das'aratha But, he wonders how his statue could be installed there along with those of the dead kings So before *the keeper would name the* forth statue, he turns to the first again and asks him to name them once again The keeper gives out the names *of the three statues a second time and is again at the fourth* statue Bharata once again asks him to repeat the three names 'This is Dilipa, this is Raghu, this is Aja'—says the keeper Bharata's suspicion grows stronger and therefore, he asks the keeper—'Sir, I ask you one thing Are

the statues of the living kings too erected?' 'Not at all, only of the dead' replies the keeper. 'Then, I take leave of you' says Bharata and tries to go out. But the keeper tells him—'Stay, why don't you enquire about this statue of Das'aratha who gave up both his realm and life as the bridal fee to his wife?' This news is terrible to Bharata and he falls down unconscious. After a short while, he recovers and says to himself—'O heart, be satisfied, now that your misgivings are confirmed! If this base term of bridal fee has any bearing on me and proves true, then I must purify this body (by fire)' The keeper has by now come to feel that he is Bharata and so asks him—'Are you Bharata, son of Kaikeyī?' 'Yes I am Bharata, the son of Das'aratha,—not of Kaikeyī'—replies Bharata. The keeper tries to take leave of him, but Bharata bids him say the rest. 'What (other) go? Listen sir. King Das'aratha expired. I do not know the purpose with which Rama went to the forest, with Sita and Lakṣmaṇa?' —says the keeper. 'What? My brother gone to the forest?'—cries Bharata and swoons. After recovering he learns from the keeper how Rāma's coronation was stopped by Kaikeyī and is much affected. This makes him go into a very deep swoon.

At this stage, the queens arrive at the Statue House. Sumantra brings them in, but on finding someone lying prostrate there, cries out to the ladies not to enter. The keeper informs them that it is Bharata and no stranger. The queens then go to him. Bharata soon recovers and recognises Sumantra. The queens are next introduced to the prince, Kausalya first and Sumitra next. He bows to them and receives their blessings. Kaikeyī is introduced third, with the words—'This is your own mother' Bharata suddenly rises up in anger and cries—'Ah, you sinner! Standing between these two mothers of mine, you do not shine well, like a polluted rivulet let in between the rivers

Ganga and Yamuna' Bharata refuses to salute her Kausalya asks him to observe the formalities and bow down to his mother 'Mother—you say! Yes You alone are my mother Mother, I salute you'—he says and bows down to Kausalya a second time 'No no, *this* is your mother' says she 'She *was* formerly, but not now,'—he replies and points out that she has ceased to be a mother by wronging her own husband Then ensues a direct controversy between Bharata and Kaikeyi Bharata is not satisfied with the answers given by her Kaikeyī too does not pursue it far and keeps quiet saying—'I will explain things to you at the right hour, in the right place' Sumantra next tells him that the ministers have arranged for his consecration and expect him in the city Bharata simply says 'Let the subjects follow me' 'Where will you go leaving the consecration?'—asks Sumantra 'Consecration—you say? Offer it to Her Ladyship here Now I go there, where Rama lives Ayodhya without him is no Ayodhya That is Ayodhya where Rama is'—saying thus Bharata proceeds to the forest

Act IV—A short conversation between two maids, Vijayā and Nandinika, about the incidents that took place in the statue House and Bharata's departure to the forest refusing to get crowned, forms the Interlude to this Act

The Act proper shows Bharata and Sumantra approaching *Chitrakūta, the residence of Rāma then On arriving* at the portals of that penance grove, as Sumantra refuses to announce to Rama Bharata's arrival there in the manner suggested by him, Bharata announces himself aloud Rāma hears this, feels delighted and sends Laksmaṇa to find out who it is Laksmaṇa goes out, sees Bharata and at first mistakes him for Rama, but very soon observes that it is *only a resemblance in appearance He is glad to meet* Sumantra also, greets him and then goes to Rama to tell him that Bharata and Sumantra have arrived Rama is over-

joyed to hear this Laksmana seeks Rama's permission to bring Bharata in 'You want my order even for this?'—says Rama and asks him to get him at once On further reflection, he calls back Laksmana and sends Sita to honour the prince suitably, like a mother full of affection for her child Sita goes and is surprised at the remarkable resemblance between Bharata and her husband Bharata salutes her She is struck by the similarity in voice too After the formal greetings, Bharata and Sumantra are taken to Rama Rama embraces Bharata fondly On seeing Sumantra, Rama is reminded of his father, his death and his solitude in heaven, and says 'How can that illustrious king live in heaven (comfortably) separated from you, so affectionate and dear to him?' Sumantra is moved to tears at this and says—'My long life has borne very many unpleasant things, the king's death, your exile, Bharata's misery and the helpless state of the Royal family, and it has thus erred in what seems to be an advantage Rama weeps Sita observes that Sumantra is making her already grieving husband weep once again Rama composes himself and asks Laksmana to fetch water Bharata stays Laksmana and goes out and brings water Rama observes that Laksmana's work is being impaired 'Should you not be served by Bharata also?'—asks Sita 'Yes But Laksmana shall serve me here and Bharata there, in the city'—answers Rama, Bharata insists on his staying in the forest with Rama But Rama is stiff and conjures him with his own life should he refuse to govern the kingdom Bharata is thus silenced He then says to Rama that he will preserve his kingdom on condition that Rama shall accept it back at the end of fourteen years Rama agrees to the condition Bharata asks Sita, Laksmana and Sumantra to be witnesses to it and then begs of Rama another favour, namely, the granting of the two sandals worn on his feet Rama is very much pleased with Bharata and

fulfills his wish saying 'I have gained very little glory in all this long time, but in a minute now, you have acquired a lot, O Bharata!' Bharata receives the two sandals of Rama on his head and expresses his desire to install them on the throne as Rama's representative Rama bids him return to Ayodhya immediately Sita desires to retain him for some time, but Rama says—'*No, let him go now alone* A kingdom should not be neglected even for a moment' Rama requests Sumantra to look after Bharata. Bharata and Sumantra then ascend the chariot Rama, Lakṣmaṇa and Sita follow the chariot up to the gate of the hermitage and give them a good send off

ACT V—This Act shows Sitā watering the young trees of the hermitage Rama comes searching for Sita, sees the trees newly watered and meets her there He asks Sita *to sit down* When both are seated, *Sita observes that her* husband is looking a little worried and asks him for the reason Rama tells her 'Tomorrow I have to perform the annual ceremony of my father I wish to do it in a manner befitting the king and myself Otherwise, when my father sees the fruits of the forest placed on the Kus'a grass with my own hands, he will be reminded of my exile and weep even in heaven' At this stage Ravaṇa, in the guise of an ascetic, arrives there and announces himself as a guest Rama asks Sita *to bring water and other materials to* give him an honourable reception But Ravaṇa tells him that he is honoured by his very words and that other things are unnecessary Ravaṇa poses as a Brahmaṇa of the Kas'yapa gotra, *versed in Vedas, Vedāngas*, Manu's Dharmas'astra, Mahes'wara's Yogas'āstra, Bṛhaspati's Arthas'astra, Medhatithi's Nyayas'astra and the S'raddhakalpa of Pracetas Rāma asks him '*Venerable sir, with what* (material) can I gratify the shades *of my ancestors at* SRĀDDHAS?' 'Everything offered with devotion is SRĀDDHA'—replies Ravaṇa But

Rama wants to know of special offerings of particular interest to the manes Then Ravana mentions—'The KUS'A among grasses, sesamum among herb productions, the KALAYA among vegetables, the great SAPHARA among fishes the VARDHĀNASA among birds, and among beasts, the cow or the rhinoceros or.. ' and stops abruptly 'Or, what other beast please' asks Rama Ravana says that it is no use telling him about that beast called the GOLDEN SIDES as it lives in the Himâlayas He adds that if this animal is offered to the shades in a SRĀDDHA, the ancestors ascend straight to the heaven Rāma decides of offer only that animal to the shades, during the ceremony of his father He asks Sita to get ready to go to the Himalayas Ravaṇa tells him that the animal is not visible to human eyes and as such his going to the mountain would be in vain Rama pays no heed to it He declares 'Himalaya will either show me the golden deer or get pierced by my arrows, like the Krauñca mountain by Skanda's shafts' Ravaṇa is intolerent of Rama's confidence, but creating an illusion of a deer, in order to guile away Rama exclaims aloud, 'Lo there! a golden deer is coming just thither' Rāma asks Sita to instruct Lakṣmaṇa to go and welcome the deer so kindly sent by Himavan Sita reminds him that Lakṣmaṇa has been already sent to meet the chief priest So Rama asks Sitā to wait on the ascetic and himself goes to get the deer

Ravaṇa is surprised at the bravery of Rama and observes —'No wonder that the world is pervaded by this little word RĀMA' The deer takes Rāma to a great distance and when Rama finds it not possible to catch it alive he shoots an arrow at it But the deer escapes even that and enters a thicket Sita has her own misgivings and tries to go into the hut Ravaṇa suddenly shows his real form and asks her to stay Sita is stricken with fear Ravaṇa tells her that he is the great demon RĀVANA come there to carry her off by luring away

Rama Sita cries for help in vain Ravana seizes her and carries her off Sita continues to cry for help Hearing her cry, Jatayu comes and attacks Ravana Ravana threatens the bird that he will cut his wings and despatch him to the abode of Death Here ends Act V

ACT VI—The Interlude to this Act shows two old ascetics describing the fight between Jatayu and Ravana, and Jatayu's death at the end *They go to inform* Rama of this

The Act proper takes us to the palace in Ayodhya where the chamberlain is just telling Vijaya that Sumantra has *returned from his forest journey* Bharata with matted hairs and clad in bark, comes on the scene presently and Sumantra too arrives there through the golden gate Bharata asks Sumantra if he could meet Rama, Sita and Laksmana in the forest *Sumantra is observed in his own thoughts* and remains silent Vijaya draws his attention to the question of Bharata Bharata observes that his mind is wandering and asks him 'Sir could you not complete your journey?' 'How can I do so?' *replies* Sumantra Bharata puts a few more questions to him and gradually elicits from him the terrible news that Rama and Laksmana are in Kiskindha, counting on the help of the monkey king Sugriva for making a search of Sita who has been abducted Bharata is unable to bear the shock and goes into a swoon After recovering, he goes with Sumantra to Kaikeyi's apartment and sends word *to her* She comes out immediately and says to Bharata—'I hear Sumantra has come back after visiting Rama' 'I have more pleasant news for you than that' says Bharata 'Then shall I send for Kausalya and Sumitra also?' asks Kaikeyi '*No They should not hear it*' 'What can it be? Tell me, my son' says she Bharata says to her—'Listen Sita, wife of Rama who went to the forest at your behest, has been abducted away Are you satisfied?'

Kaikeyī simply exclaims—'Humph!' Bharata goes on—'The high souled Iksvakus took you first as a daughter in-law, as a result of which, they have now to suffer the abduc tion of another daughter-in-law (viz Sita) Kaikeyī says to herself 'This is the right time to tell him' and says to him aloud 'My son, you are not aware of the curse upon the great king' Bharata wonders—'Was the great king cursed?' Sumantra acquaints Bharata of the curse flung on Das'aratha by the blind sage when his only son was killed with an arrow shot by the king mistaking the sound of the filling of a pot with water for the gurgling noise of an elephant drinking water As a result of that curse it was inevitable that Das'aratha had to die of grief for his son Kaikeyī now explains her past action—'The sage's curse could come to pass only by the exile of the sons It is therefore that I asked for Rama's exile and not out of lust for power 'Then why did you not ask for my exile?' asks Bharata 'You were in your uncle's house, thus your banishment was quite in the natural course of events' replies Kaikeyī Bharata pursues and asks—'Then, why did you specify fourteen years?' Kaikeyī readily answers—'I wished to say fourteen days, but being much disturbed in mind, I mentioned fourteen years' Bharata says—'There is cleverness enough for thorough consideration Is all this known to the elders?' Sumantra answers this, saying 'Prince, Vasistha, Vamadeva and all others have known and commended this' 'If so, I am glad Your majesty is not at all guilty,'—says Bharata with a deep sigh of relief and prostrates before his mother and begs her pardon for his earlier behaviour Kaikeyī says—'Will any mother not pardon the faults of her son? Do rise, my son' Bharata rises and expresses his determination to proceed with all the forces at his command, to the sea-shore, to assist Rāma in his fight with Rāvaṇa for rescuing Sīta At this stage, news is brought that Kausalyā has

swooned on hearing that Sīta is abducted Bharata and Kaikeyī go to comfort her

Act VII—The Interlude to this Act takes us to a hermitage in Janasthana where an ascetic is asking Nandilaka to make best arrangements for receiving Rama, Sita, Vibhīsaṇa and all their followers Nandilaka says 'Everything is ready, but ' 'But, what?' ask the ascetic Nandilaka says—'Vibhīsana's followers eat men as food What to do for them?' 'Don't fear They implicitly obey Vibhisana'—assures the ascetic. Very soon after this, Rama arrives with his party, at the hermitage

The Act proper shows us Rama reflecting on the recent events Sita is talking to the wives of the sages On seeing Rama, a female ascetic says to Sita—'Here is your husband, go near him It is unbearable to see you alone' Sita joins Rama Rama shows her the trees she had once planted there with her own hands Sita observes that they have grown tall He next takes her near the Godavarī river and recalls to her mind that it was while they were sitting there that the Golden deer was seen Sita trembles with fear and says —'Pray, don't mention that' 'Do not worry That time is now over' says Rama comforting her At this stage a blast of conches supplemented by the peals of drums is heard Lakṣmana brings news that Bharata has come there with a huge army Sita observes 'Bharata has come at a desirable hour' Then enters Bharata with the mothers Rama bows to every one of the mothers and embraces Bharata very fondly The mothers greet him saying—'We are all very happy on seeing you safe with your wife, your vow being over' Bharata says to Rama—'Good brother, receive the responsibility of kingship Kaikeyī adds 'My boy, this is indeed a long-cherished desire' Śatrughna enters and says to Rama, after formal greetings are over, that Vasiṣṭha, Vamadeva and the citizens have made all

arrangements for Rama's consecration and are waiting for him Kaikeyi asks him to go and get consecrated Rama obeys After his consecration all felicitate him Kaikeyi says—'I wish to witness this auspicious function in Ayodhya' Rama assures her that she will see it there also The Puspaka Vimana arrives there just then All ascend it to proceed to Ayodhyā

The play closes with the Bharatavakya 'Just as Rama is united with Janaki and his relatives, so also, united with Royal Glory, may our king govern the earth'

2 SOURCE AND DEVIATIONS THEREFROM

The earliest authentic version of the story of Rama is undoubtedly the Ramayana of Valmiki Hence it goes without saying that Bhasa has drawn the material of his play from the epic source only But, as observed elsewhere already, Bhasa usually borrows only the broad outlines of his stories from popular sources and invariably presents them in his own way introducing a number of changes for the better In the Pratima-nataka also, Bhasa has done the same Every one of the deviations from the original introduced by him in this play, has an important purpose to serve The change is either to improve the character of a particular individual or to remove an improbability or inconsistency in the popular version of the story For instance, Kaikeyi of the Ramāyana is at first very pious, good and noble minded It is only at the instigation of Manthara that she unexpectedly turns cruel, wicked and greedy She demands the exile of Rama for whom she has till then the affection of a mother, and displeases her husband who dies in grief Such sudden changes in the nature of a person are not uncommon in this world But in those cases, the persons are sure to repent for, or at least reflect over their actions some times later on in their life, during sober

moments In the Rāmāyaṇa, however, we see the once good Kaikeyi turn bad, never to change back, not even to reflect on the past with remorse Is this not unnatural? Does this not make one feel that Valmiki's treatment of Kaikeyi *is not human-like? Such feelings as these probably* set Bhasa to retell the story in his own way with suitable alterations He hates the idea of making Kaikeyi distribute the birch dress to Rama and Laksmana In the Rāmāyaṇa, Kaikeyī is prohibited from making Sita wear that dress So Bhāsa creates a dramatic environment and makes Sita, Rama and Laksmaṇa put on the bark garments In fact Sita is the first to wear that dress and it if just playfully The dramatic irony here is admirable Poor Sita! she knows not that the birch she just puts *on has to be her permanent dress for several years to come*

Again Valmiki has made Kaikeyī rush to the gate of the palace on the arrival of Bharata and exult in telling him that Das aratha is dead, Rama is exiled and *he* is king This makes anyone wonder is Kaikeyī has become a demoness all on a sudden But Bhasa's account is altogether different Bharata does not enter Ayodhya at all He arrives at the *city gate in great haste, a bit too early than expected and hence is made to wait there for an auspicious hour to enter* To while away the liesure he goes into the 'STATUE HOUSE' nearby, mistaking it for a temple There he finds four statues of the ex-kings of Ayodhya, inclusive of that of Daśaratha The keeper of the Statue House discloses to him Daśaratha's death, Rama s exile and Kaikeyī's greed Thereupon, Bharata goes into a swoon The queens arrive there on a visit to the Statue House Bharata *recovers* and accuses his mother with several charges To our pleasant surprise Kaikeyī remains very calm The dignified way in which she coolly pockets all the charges heaped upon her by Bharata leaves a permanent impression on our minds A

contrast between the Kaikeyīs of Valmiki and Bhasa automatically presents itself before us The explanation Kaikeyi offers later on in defence of her actions is sure to win our appreciation She refers to the curse on Daśaratha, who as a result of it, had to die of *putra soka* which might have meant 'grief due to the death of children' Hence the wise ministers inclusive of Vasistha and Vamadeva, permitted Kaikeyī to demand Rāma's exile and interfere with his installation, just to cause a very mild type of *putra soka* to Daśaratha Her demanding the kingdom for Bharata was only to see that Daśaratha kept the promise he had made to her father at the time of her marriage with him It was probably also to provide the country with a ruler during Rāma's exile Her intention was to exile Rāma just for fourteen days but, in her confusion due to a perturbed state of mind, she said 'fourteen years' It was a slip of the tongue None could avert DESTINY This explanation is quite appreciable Bharata feels satisfied and is happy that his mother is not guilty of anything

him to the forest. She, of her own accord, puts on the bark dress playfully, even before she knows anything of the exile of Rama; while in the Ramayaṇa, she is shown as hesitating to put on that dress when offered by Kaikeyi and as being forbidden from wearing it by Daśaratha who orders that if she should go with Rāma to the forest, she must take with her plenty of silk garments and ornaments to wear. Obviously Bhasa has not liked the idea of Rama and Lakṣmaṇa remaining clad in bark during their exile, while Rama's wife Sīta, eager to share his joys and sorrows in every state of his life, has to be in a princess' dress even while living an ascetic's life in the forest. The change Bhasa has introduced even with regard to the golden deer episode, is also to rid it of certain inconsistencies and to ennoble Sīta's character. In the Ramayaṇa, Sīta is shown as persuading Rama to get her the golden deer for which she takes a fancy. Rama asks Lakṣmaṇa to remain in the hermitage and to take care of Sīta, and himself goes to catch the deer. But why does Lakṣmaṇa, ever eager to serve Rama in every matter, not offer to go to catch the deer himself? Or, could not have Rama himself asked Lakṣmaṇa to fetch the deer, instead of his instructing him to be vigilent at the hermitage as the demons were always waiting for an opportunity to avenge them for having insulted Sūrpaṇakha? Again when Mārīca cried out the names of Sita and Lakṣmaṇa in Rama's voice for help, could not Rama also cry out to Sīta or his brother and make them understand that he was safe? Why should there be any occasion for Sita's uttering base and unworthy words to Lakṣmaṇa whom she has known so intimately for a fairly long period? Bhasa feels that the Ramayaṇa account of the above episode is not at all appealing. Hence he retells it in an original fashion. Lakṣmaṇa has been sent away by Rama from the hermitage on an important business at the

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happy and desirable conclusion to the play, as Bharata, on meeting Rāma there, refuses to have anything to do with the kingdom any longer, the stipulated period being over. Bhāsa creates a suitable environment for this pleasant function all the same, by making every desirable person,—*the queen mothers, the citizens of Ayodhyā, the elderly* priests and ministers, the sages' wives and the sages of the forest, the followers of Rāma's new allies Sugrīva and Vibhīṣaṇa, and even the military force of Ayodhyā,—be *present there to participate in the eventful function.*

Thus the changes, major as well as minor, made by Bhāsa in the popular Rama story are most original and charming; they rid the story of most of its deficiencies and make it admirable and grand.

5 THE TITLE

A remarkable feature of the plays of Bhāsa is their appropriate and significant titles. Every one of the titles signifies either the most striking feature, or the most impressive scene of the particular play. It is only in the case of two of his dramas (the Avimaraka and the Carudatta) that he names them in the most ordinary way after the heroes thereof. In the case of all the other plays, the names given them by Bhāsa are such that they often make the readers wonder what their subject matter could be. Although Bhāsa draws the themes of his plays from popular sources, yet he invariably presents them in a novel and original fashion. Even after going through the complete play, one would be obliged to think that the author has drawn very little from the original sources for his work. Thus the reader is not misled by the titles of his plays. The plays with novel titles furnish the reader with much novelty and originality in plot-construction, in the presentation of the subject *matter, in the development of the story and even in*

very outset Long after he has gone, Rama is seated with Sīta chatting with her on the bank of the Godavari, when Ravaṇa disguised as an ascetic arrives and, the golden deer is brought on the scene, Rama himself and not Sita is interested in the deer as he is told by the ascetic that it would form a worthy offering to the shades of his ancestors during his father's ceremony the next day, Rama goes to catch the deer leaving Sītā alone to wait on the ascetic, who abducts her away Thus according to Bhasa, Sīta is least interested in the golden deer She takes no fancy for it as in the Ramayaṇa to become responsible in a way for her own later sufferings Rāvaṇa appears on the scene even before the golden deer Lakṣmaṇa is not present Therefore Rama is obliged to go himself to secure the deer By the time he comes back, Sita is abducted away by the ascetic, whom neither Rama nor Sita suspected to be Ravaṇa, the demon king What a fine and admirable account!

Even with regard to minor details, Bhasa does not adhere to the original story He makes Bharata refuse to enter Ayodhyā which is bereft of Rama and sends him straight to the Citrakūṭa from the Statue House In the Citrakūṭa, when Bharata and Sumantra meet Rama, we are surprised to note that Rama is already aware of the news of his father's death Bharata's sending Sumantra to get news relating to the welfare of Rama, during his stay in the Pañcavatī, and his marching with all his army towards the sea-shore for the help of Rama to rescue Sita from Ravaṇa, are fine original ideas of Bhasa to present to us a real picture of Bharata's good brotherly feeling and high-mindedness Jatayu is made to die soon after his momentous fight with Ravana, while the Ramayaṇa account makes the poor bird live until Rama comes there only to cause him think ill of the dying bird The Abhiseka of Rama is rushed through in the Janasthana hermitage itself, thus giving a very

among these original and masterly creations of Bhasa in this particular play, the Statue House Scene is the best It is sure to stand uppermost before our minds' eyes even when we leave the theatre and come out after seeing the entire play enacted on the stage That is why Bhasa has chosen to name his play after this particular Scene

It must be noted here that it is in the Statue House Scene that we see Kaikeyi for the first time in person and find that she is after all a very patient and forbearing lady Her statement 'I will tell you everything in the right place at the right hour' makes the audience feel that she must have had her own reasons, and very strong reasons too, for acting in the manner she had done In fact the Sixth Act shows Kaikeyi a noble lady with not a tinge of greed or fault of any kind what so ever If the play is examined thoroughly, it will be seen that Bhasa's main object in telling the story in the way he has done it in this play is two fold, viz (1) to depict Kaikeyi as a noble-minded lady who did what she did with the best of interests of every one in mind, and (2) to rid Sita of the one mistake she committed of accusing in base language Laksmaṇa as having unworthy motives etc, when he refused to go on her words to the help of Rama who had gone chasing the golden deer No doubt Bhasa has achieved both his objects with great success The former and the more important of the two has been partly achieved in the Statue House Scene itself This is another reason why Bhasa has been partial to this Scene in preference to the other ones

4 TECHNICAL REMARKS

The Pratima nāṭaka of Bhāsa does not stand the test of any of the rigid canons of dramaturgy, as the play was written long before those canons were formed We even fail to see any particular *Rasa* developed, which can be called

characterisation Thus, if his PRATIJÑA is after the peculiar vows taken more than once by the hero Yaugandharayaṇa, the PAÑCARĀTRA after the five days-condition of Duryodhana which finally results in the complete avoiding of the Mahabharata war, his PRATIMĀ is after the most original and picturesque 'Statue House Scene' thereof In almost every scene of the PRATIMA, there is some striking feature or other which is ably presented by the author The Valkala scene in the First Act, the soul stirring conversation between Das'aratha and Sumantra in the Second Act, the four grand statues of the Iksvaku rulers and Bharata's repeated hesitation to know the name of the fourth Statue (i e of Das'aratha), the hot talk between him and his mother Kaikeyi in the Statue House, his abrupt departure to the penance groves of Rama straight way from there refusing even to enter Ayodhya,—incidents which leave a lasting impression on the minds of the readers and the audience of the play, in the Third Act, Bharata's asking Sumantra, Sita and Lakṣmaṇa to remain witnesses to the promise made by Rama that he will take back his kingdom from Bharata at the end of fourteen years, in the Fourth Act, the most novel and natural circumstance in which Sitā is abducted away by Ravana, in the Fifth Act, the way in which Bharata learns of Sīta's abduction and the most convincing arguments of Kaikeyi to show that all her past actions were in the best of interests of all and Bharata's proceeding with all his army for Rama's help, in the Sixth Act, and Bharata's meeting Rāma in the Janasthana where he has just halted to visit the sages on his return journey with Sita and others to Ayodhyā, Bharata's returning the kingdom to Rama, and also Rama's coronation then and there, as the fourteen years are just over, in the Seventh Act,—all these, nay, every one of these is an admirable creation of Bhasa, sure to be appreciated by the audience The readers will agree with us when we say that

with Sīta His love for Sita is so great that he is at first unwilling to allow her to follow him to the forest as it would mean a great hardship for her, but, being unable to wound the sincere feelings of his dear wife he takes her with him, He is extremely miserable during his separation from Sīta after she is abducted away by Ravaṇa, and is very happy when reunited and consecrated with her Rama must have felt highly delighted to hear Ravaṇa's observation regarding himself as 'famous in this world as the *husband of Sitā*',

He is a noble-minded prince Being fully aware that Daśaratha had promised to consecrate Kaikeyī's son even when he married her, Rama is very unwilling to be crowned by him He consents reluctantly to it, only when Daśaratha conjures him by his life But, when the intended coronation is *stopped, he becomes extremely happy and feels as if a great* burden is lifted off his mind

He has a high regard for elders Even when he sees that his father is breaking his promise by arranging *for his coro*nation instead of Bharata's, he does not find fault with Daśaratha's action Again when the Chamberlain accuses Kaikeyī of greed, he objects to it and says that an elderly person will never do an unworthy act He goes still further and asserts that Kaikeyi's action must be for some future good His devotion to his father and his readiness to act as per the wishes of even his step-mother Kaikeyī are remarkable On merely hearing that Kaikeyi has demanded from Daśaratha Rāma's exile in lieu of a boon granted by him some time before, Rama at once prepares to proceed to dwell in the forests When he hears that Daśaratha is on his way to him to see him before departing for the woods, he fears that Daśaratha may once again think of acting contrary to his words to Kaikeyi in his excessive fondness for him and prevent him by some means or other from going into exile So, in his eagerness to see that his father remains truthful

the principal sentiment of the play The *Karunarasa* is predominant only in the 2nd and 3rd Acts, while in the other Acts there is a mixture of different sentiments at different stages

The play appears to be a patch-work as the incidents of the earlier Acts do not lead to the gradual development of the plot The second Act is altogether superfluous and may well be dropped without interfering with the develop ment of the plot

Rama is a *Dharmavīra* and the principal hero of the play Bharata is the *Patākā nāyaka* a true friend of the principal hero

5 THE CHARACTERS

RAMA The character of Rama has been delineated remarkably with skilful touches by the author at every stage of the development of the plot in this play Rama is presented here not as a god but as an ordinary man who is a loving husband an ideal prince, a true and affectionate son a truth-loving hero, a fond brother and a sincere friend of all

The very first picture of Rama we have is as a loving husband of Sita, His conversation with Sita throughout the play is pregnant with intense love and sincerity He is proud of his wife and exclaims that "Couples are rarely cre ated with dispositions so alike" as himself and Sita He tells Sita when she is in bark-dress that half his body has been already clad in it His holding the mirror for Sita's putting on her ornaments reveals the intensity of his love for her He is always eager to share his joys and sorrows with his wife Sita That is why, when his intended coronation by his father is abruptly stopped, he goes straight to Sita's apart-ment to tell her first all about it Again while in Pancavatī, when he is worried as to how he should perform the death anniversary day of his father, he discusses the matter freely

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to his promises, Rama hurriedly goes away from Ayodhya with his wife and brother, although it pains him sorely to leave his aged father abruptly when he is in a precarious condition. Such is his sense of duty.

He is not at all ambitious. Although Bharata requests him sincerely at the Citrakuta to accept the kingdom,—Bharata had every right to offer it to any one then,—Rama refuses it. If he agrees to accept it after his exile is ended, it is because Bharata would not accept to govern it even during the term of his exile on any other condition.

Rama's affection for his brothers is very great. His attitude towards Laksmaṇa has become proverbial. The names of Rama and Laksmaṇa are mentioned to this day as an example of ideal brothers. Rama's asking Sīta to go and receive Bharata on his arrival at the Citrakuta shows his tender affection for him. His own treatment of Bharata on that very occasion is quite full of love and understanding.

The kind and hearty reception he offers to the pseudo ascetic Ravaṇa, the frank discussion he holds with him and the implicit faith he reposes in his words regarding the deer with golden flanks, show his magnanimous simplicity. His statement 'A kingdom should not be neglected even for a moment', while asking Bharata to return to Ayodhya from the Citrakuta, gives out the key for the success and prosperity of any kingdom. His description of the bark garment as 'an armour for the battle of penance, a goad to the elephant of religious vows, a bridle for the horses of the senses, and a charioteer leading to religious duty', has a very deep meaning like the Upanishadic sayings. His words 'Time produces ups and downs' to Sita, in reply to her observation that the plants she formerly watered by bending down have become trees which are to be seen by looking up, remain an eternal truth. His proud remark that Bharata amassed in a day so much of glory to earn which he himself had to take the whole

of his life-time when Bharata begged for his sandals which he intended to install on the throne in lieu of Rama, is simply admirable

His pleasing personality, his ever cheerful countenance, his amiable manners, his charming gentleness and his magnanimous nobility can never fail to win for him the admiration of one and all. An ideal man in every respect as he was, it is no wonder that his subjects, friends and relatives, all alike, held him in high esteem

BHARATA—The most outstanding feature of Bharata's character is his love, reverence and loyalty for his elder brother Rama. In no way does he fall short of Laksmaṇa in the matter of his brotherly love and sincere eagerness to serve Rama. Bharata's love for Rama is so great that it eclipses all his other qualities. He is shocked to learn that his own mother sent Rama into exile and caused the death of Daśaratha. Although by nature Bharata has great regard for all elders inclusive of his mother, the above news makes him feel ashamed of his mother and at the same time enkindles his anger. He goes to the extent of disowning Kaikeyī as his mother, saying that he is going to establish a new doctrine in the world that a mother ought to be disowned if she proves treacherous to her husband (III 18). Being a man of quick decision and immediate action, he refuses to get crowned and at once proceeds to the forest where Rama is dwelling, saying—'Ayodhya, without Râma, is no Ayodhya. *That is* Ayodhya, where Rama lives.' Although a person of firm determination, as he cannot but remain obedient to Rama, he allows himself to be persuaded by Rama to return to Ayodhyā and govern the kingdom. But, he lays a condition that Rama should accept the realm back after the term of his exile, and makes Rama agree to it in the presence of witnesses. His loyal devotion to Rama is still further revealed when he begs

Rama to grant him his sandals so that he may enthrone them in lieu of Rāma and be their representative during Rama's exile Rama rightly observes that Bharata amassed on that occasion the glory which he himself could earn so laboriously in all his life-time

There is no trace of ambition or avarice in Bharata's character He refuses to be the king of the kingdom which his mother had secured for him He is a strict votary of Dharma and hence is very particular that Rama alone, the eldest son of his father should become king He can never reconcile himself to the idea that he is the heir to the throne and not Rama His words to Rama, while agreeing to govern the kingdom during his exile, 'मम हस्ते निक्षिप्तं तव राज्यं चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि' are very significant

He is a man of his own ways He is guided by his own conscience and none else He is very obedient to his elders only when he finds that they are not on the wrong That is why when Vasiṣṭha and Vamadeva ask him to under go his coronation, he stubbornly refuses to obey them, although just a few hours ago when a Bhata brought to him a message from the same Vasiṣṭha that he should enter Ayodhyā after the Rohiṇi star had set in, he had said 'न मया गुरुवचनमतिक्रान्त-पूर्वम्' The same is the reason for the different attitudes he has towards Kaikeyī in the Statue House at first and later on in the Sixth Act after hearing her explanation regarding her part action On the earlier occasion, he dislikes, nay, hates Kaikeyī, because he thinks that she has committed a great crime in exiling Rāma and causing the death of her own husband But later on,—on hearing from Sumantra and Kaikeyī all about the curse on Daśaratha and how she was obliged to act in the way she had acted in the best of interests of all,—when he is convinced that Kaikeyī is not at all guilty of any thing, he repents for his past uncivil attitude towards her and immediately apologises to her

He has a high sense of family pride The news of Sita's bduction is shocking to him and causes his swooning, ecause, he thinks it is the first stain on the stainless family of is brought about by Kaikeyi by unnecessarily sending ita and her husband to the woods Being a man of impulses, e goes straight to Kaikeyi's apartment with Sumantra who mply wonders why he is going there The strain in which e speaks to Kaikeyi there and particularly his statement इन्त भो , सत्वयुक्तानामिक्ष्वाकूणां मनस्विनाम्। रघूप्रवर्येण प्राप्त प्राप्यानभवती धूम्' reveals how sorely painful it is for him to see that his *amily name is stained He is proud of being the brother of akṣmaṇa who has been especially lucky in remaining in Rama's service even during his exile He always identifies* is interests with those of his family and Rama His *marching with a huge army towards Lanka to help Rama in* escuing Sita, is worthy of his touching devotion to Rama

His words 'उपोपविश्य प्रवेष्टव्यानि नगराणीति सत्समुदाचार' on is arrival at the out-skirts of Ayodhya, show his regard for raditional practices Although he feels that the Statues in he Statue House look like those of men and not of gods, till he is inclined to offer his obeisance to them as he thinks hat he will be failing in his duty otherwise

His high efficiency as a ruler, his self abnegation, his family pride and his sincere love and devotion to Rama are very well put forth in an effective language by Sumantra *when he says — 'दैत्य इमानमयनस्य नृपस्य पुत्र यशोपयुत्त विभवस्य नृपस्य* पौत्र । भ्राता पितु प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथा प्रयाति ॥

LAKSMANA — In Rama's words Laksmana is 'an ocean of *fortitude*' He is always very calm and considerate He has implicit faith in Rāma His obedience to Rama in any and every matter is remarkable He never does any thing of his own accord, good or bad He seeks Rama's

permission even to bring Bharata to his hut, on the latter's arrival at the Citrakuta On an earlier occasion, although he was determined to 'rid the world of all young women,' he required Rama's permission for doing so

Like Bharata, Laksmana also identifies his interests with those of Rama : Laksmaṇa even denies to himself all personal happiness and follows Rama to the forests as day-light follows the Sun Of course, his services to Rama throughout his life are admirable

His love and devotion to Rama are so great that all other qualities of his fall into the back ground Although 'an ocean of fortitude' as already observed, he loses control over himself when he sees that *his* Rama is asked to under-go exile Loss of kingdom to Rama is nothing to him But exile to Rama s unthinkable So he grows wild on Kaikeyī, and not on Das'aratha, as it was *she* who demanded from Das'aratha the exile of Rama It is in his wild anger on Kaikeyī that he hastily and foolishly resolves to kill all young women on the face of the earth Once he is calmed, he regains his sobriety and becomes a polite and sincere companion of Rāma

Laksmaṇa is equally devoted to Sīta The pleasing vehemence with which he pleads with Rāma for allowing Sita to follow him into the forest is admirable His attitude towards Bharata, his younger brother in this play, is also remarkable The blessing he pronounces on him at the Citrakuṭa is full of brotherly feeling His love for his father, mother or wife, is completely eclipsed by his excessive love for Rāma In one word, he is the personification of sincere and deep brotherly love

DAS'ARATHA — Das'aratha is a great king with an imposing personality He is a *Mahāratha* and an ally of Indra He is pious and noble-minded, but he becomes a prey to his own promises to his wife Kaikeyī He dies of

putra śoka is an atonement for the sin of having killed in his youthful days the only son of a sage mistaking him for an elephant

His love for Rama, his eldest son, is boundless The great interest he takes in arranging for Rama's coronation, his seating Rama,—the grown up prince, —on his lap and persuading him to undergo coronation, and his shedding tears of joy on the bent head of the obedient Rama show his excessive fondness for Rama He cannot bear the separation of Rama from him When Rama is exiled, he dies broken hearted He has a remarkable gift for graphic description His comparing Rama's departure to the setting of the Sun, Laksmaṇa's and Sita's following Rāma to the disappearance of both day-light and shadow after sunset, is appropriate and touching His pathetic lamentations after Rama's departure (Act II) *effectively move the heart of* any one

His love for Sita, Laksmaṇa and also Bharata, is sincere and great But this love is over shadowed by his love for Rama *which is uppermost in him, as he is his eldest* son and is endowed with exemplary qualities He loves all his wives equally It is only after Kaikeyi's demanding for Rama's exile as the grant of one of his boons to her, that he dislikes her and wishes that she was born a tigress in some forest

Although Daśaratha is seen on the stage only for a short while, he leaves a deep impression on our minds by means of his great personality, clear imagination excessive fondness for Rama, and deep concern for the safety of Sita particularly during her forest life

RAVAṆA—Ravaṇa behaves like an ordinary human being although he is a demon He is a mighty king and a terror to all gods and demons alike He is a real hero in as much as he appreciates the handsomeness and the dignified

voice of his enemy Rama He does not however tolerate the confidence of Rama in his own ability through penance or weapon to make the Himalaya show him the golden deer (Act V) No doubt Ravaṇa fully recognises the heroic powers of Rama That is why he resorts to cheat him to wreak his vengeance on him for killing Khara He does not seem to have persuaded Marica to appear as a golden deer before Sita or Rama, for, as the story itself is altered very much in this play, he might have created an illusion of a deer to lure Rama away He easily changes his own appearance and ably puts on the disguise of a Brahmin ascetic He poses to be well versed in almost all S'astras, to suit his disguise He is very clever and resourceful as can be seen from his conversation with Rama in the Fifth Act He is very spiteful and proud of his past achievements His challenge to Rama that he may show his valour if he is confident of his heroic powers, is very significant

SUMANTRA—Sumantra is one of Das'aratha's trusted ministers and a charioteer enjoying the confidence of every member of the royal family The queens and the princes are quite familiar with him and address him 'Father'. He takes personal interest in every affair of the king and his family and is earnest in the discharge of any duty that is entrusted to him Being an aged person he curses his long life as he is made by it to witness several calamities such as the king's death, Rama's exile, Sitā's abduction and so on. He has the gift of vivid description The manner in which he relates to Das'aratha that Rāma, Sitā and Lakṣmaṇa did not send any message to him from the forests is very touching He is marked for his wisdom and probity The princes always look to him for proper guidance in every matter He does not approve of Bharata's calling himself 'the stain of the Ikṣvāku family' He advises Bharata not to describe himself as the son of 'greedy Kaikeyi,' as it

would mean disrespect of an elder He feels freshly grieved every-time he is reminded of *Das'aratha's death* His describing himself as the charioteer of an empty chariot is very pathetic One remarkable thing about him is that whenever he does a thing, *small or big*, he never *fails to impress* it with the stamp of his individuality

KAIKEYI — There is a world of difference between the Kaikeyi of the Ramayana and the Kaikeyi of the Pratimanataka If the former is cruel greedy and selfish, the latter is kind, noble and self sacrificing In the Ramayana, Valmiki has brought about a sudden change in the nature of Kaikeyi Having first shown her to be full of motherly love and fondness for Rama, he makes her change at the instigation of Manthara so much from good to bad that it is impossible to believe that she was once really good Bhasa's treatment of Kaikevi is consistent From the beginning to the end, she is a lofty-minded woman Her behaviour is no doubt viewed differently at first by different persons Thus, her demanding for Bharata's coronation makes the Kañcukiya characterise her as a greedy woman *Her* asking for Rama's exile makes Laksmana think that she is a cruel woman and rouses his anger so much that, on her account, *he makes up his mind to rid the world of all young women.* Her causing the death of Das'aratha by exiling Rama makes Bharata feel that she has been treacherous to her own *husband Her stopping the consecration of Rāma makes the* people have nothing but contempt for her. Her demands make Das'aratha hate her and wish that she was born a *tigress in some forest* But Rama, with his implicit faith in all elders that they will never do any unworthy act, vehemently argues with the Kañcukīya and points out how Kaikeyi should not be called greedy for asking for Bharata's coronation, as the kingdom was promised to her son even when Das'aratha married her. He asserts that if Kaikeyi

had done anything, it was only for some future good wh
she had in mind

We actually see her in the Statue house scene for t
first time There, when Bharata simply flings a volley
insults and accusations on her we are surprised to find h
very calm and composed Without any protest whatsoev
she patiently bears all that Her one and only reply
Bharata, after addressing him fondly as her dear son, th
she will tell him every-thing at the right place and hou
makes us feel that she must have had very good reasons f
acting in the manner she had acted and that she cannot
a bad woman When we meet her again in the Sixth A
we are pleasantly surprised to find that our estimation
her character is not at all wrong In the said Act, Bhara
who is shocked to hear the terrible news of the abduction
Sita goes with Sumantra straight to Kaikeyī and accu
her as responsible for that calamity which was a stain
the spotless family of the Iksvāku kings Kaikeyi ava
herself of this opportunity to explain to her son the actu
circumstances that had forced her to cause Rāma's ex
Her explanation, endorsed by Sumantra as quite true, co
vinces Bharata to an extent But, when she gives rea
answers to his other questions relating to the long term
exile imposed on Rama and not demanding his own exi
and finally when Sumantra states that all that Kaikeyi h
done was known and agreeable to such elderly well wishe
of the royal family as Vasiṣṭha and Vamadeva, Bharata
fully convinced that his own mother is guilty of nothi
and feels highly satisfied We cannot but notice th
Bharata does not ask her on this occasion why she h
demanded for his own coronation. Kaikeyi too does not dw
on this point here, although in the earlier Statue hou
scene Bharata had vehemently argued with her when s
gave a half satisfactory reply saying that 'his consecratio

was demanded not by her, but by *him* —meaning her father —who was interested in stipulating it as the bridal fee' Now, at any rate, we see that although she could have remained indifferent towards the payment of that bridal fee to her,—it was in her hands to demand for it or not,—she did well in asking for it, because, the kingdom would have been kingless during Rama's exile otherwise The customary practice is to nominate the next heir before the king's death occurs or is announced at least 'Long live the king The king is dead' is the usual way of announcing the death of the old king, — the first *king* in the announcement referring to the successor of the deceased one. Thus, she had done much good, although as a tool in the hands of destiny, — to Daśaratha, her husband, she had caused only a very mild type of putra śoka, she had averted the premature death of Daśaratha's sons, and she had provided the country with a king during the exile of Rama Her frank confession to Bharata that she intended to impose on Rama only a fourteen days' exile, but uttered in her confusion fourteen years is appealing After all she was a woman accomplishing a great task which required plenty of courage and *firmness of mind* Her own widow hood was glaringly visible before her She herself had to give an impetus to it Yet she did all that with the best interests of all in her mind, in the most creditable manner possible Her individuality and the great qualities that mark out for leadership must have impressed the great *seers*, Vāmadeva and Vasiṣṭha, when they entrusted her with such a great task

We cannot miss to mark her sincere and deep affection for Rāma Her words to Rāma persuading him to accept the kingdom,— 'चिरात्प्रभृति राघवेन्द्र मनोरथ' — show that she was yearning *for it since long and are in consonance* with our observation above regarding her object in demanding for Bharata's kingship When Rāma undergoes abhiseka at

the Janasthana in obedience to her wish, Kaikeyī feels highly satisfied. Here telling Rama soon after that, 'धन्या खल्वसि। इममभ्युदयमयोध्यायां प्रेक्षितुमिच्छामि' reveals her true motherly affection for Rama. Her sisterly feeling for Kausalya and Sumitra is admirable. When Bharata says to her that he has more pleasant news for her than that of Sumantra's return from the penance groves of Rama,—Kaikeyī does not note the sarcastic tone of Bharata,—she is eager to send for Kausalya and Sumitra also, because she sincerely wishes that they should not miss to hear any good news relating to Rama at the earliest opportunity. Thus the Kaikeyī of this play is a lofty minded virtuous queen marked for her individuality and greatness.

SITĀ — Sītā of the Pratimā-nataka is a princess with a graceful simplicity which is rarely found in the case of women belonging to any royal family. In the Abhiṣeka-nāṭaka she is more than once referred to as a goddess, but in this play, from the beginning to the end, she is shown as just a human being but with such admirable qualities that elevated her to the high position of becoming the ideal of every Hindu woman from her own days to the present time. She is also different from the Sīta of the Ramayaṇa, for, the changes in the plot of the play as presented by Bhāsa give no occasion for Sīta's accusing Lakṣmaṇa as having unworthy motives etc. when he first refused to go on her words to the help of Rāma who had gone chasing the golden deer. Thus Sītā of this play is a lady who is consistently good and noble from beginning to end. The most outstanding quality in Sītā is her unique feeling of oneness with her husband Rāma. She has studied (the) mind of Rāma well and adopts her's to his, such that there may be a very pleasant harmony between the two. She is also able to think and act on the same lines as of Rama. Hence, it is no wonder that Rāma takes her as one half of his

own self and tells her that 'rarely are couples born with *natures so alike*' *Her observation that she is glad that the* stopping of the coronation of her husband made him continue to be her lord exclusively, thrills Rama with joy, as he too had already felt more or less similarly—'दिष्ट्या [illegible] एवासि राम, महाराज एव महाराज ।' When Rama is worried about the manner in which he has to celebrate the annual ceremony of his father the next day,— while in Pañcavatī, just on the eve of Sītā's abduction,—Sīta's noticing that her husband is worried by merely looking at his face, her sitting by his side lovingly and trying to cheer him up with her sweet words and smiling countenance are simply admirable She is like a lamp in darkness to Rama . Rama knows that He is fully aware that his wife is always capable of giving him expert guidance With the ambition of proving a true and worthy wife of Rama Sita shares with him all his joys and sorrows, his prosperity and adversity, and triumphs and failures, she thinks, feels and even behaves like Rama and indentifies herself with him completely in everything . Hence we are much pleased to note that Rama himself characterises *her as his* अवस्थानुवर्तिनी ।

Being a strong minded woman with plenty of control *over herself* Sita *is always successful in suppressing her* own emotions No doubt she is agitated in mind to see Laksmaṇa *with a bow in his hand determined to rid the* world of all young women . She is equally grieved when Sumantra *reminds* Rama *of* Das aratha's death *But on both* the occasions she does not show out her own feelings On the *other hand, her observations* 'रोदितव्ये काले सौमित्रिणा धनुर्गृहीतम्' with regard [illegible] Laksmaṇa's foolish behaviour, and 'रुदन्तमार्य-पुत्र पुरस्ति रोदयसि तात' to Sumantra's weeping, *function as* correctives to the concerned persons . Thus Sumitra's characterising Sitā as बालाप्यबालचारित्रा *is really*

Sita's observation एव दोषो वर्धते while advising the Ceti to return the bark garment brought away by stealth although for fun, shows how good and pure minded she ■ Her unassuming simplicity in allowing even the servants of the palace to move with her with easy familiarity cannot but impress on our minds Her moving on terms ■f equal familiarity with the ascetic women who are utterly ignorant of wealth in the Janasthana and endearing herself so much to them that they call her 'Janaki', 'child', 'my dear' etc, according to their ages is quite characteristic of Sita Her womanly curiosity is revealed when she wishes to know how she will look in bark-garments She ■ very much pleased to hear from Avadatikā and the Ceti that she looks quite beautiful in any dress Her apprehending danger from the pseudo ascetic Ravaṇa when Rāma goes after the golden deer and her getting frightened at Rāma's reference to the golden deer even after the destruction of Ravaṇa show her feminine weakness which is characteristic of the majority of Hindu women

Sitā is very kind hearted and ever ready to do her best for making others happy Thus she pleads with Rāma in her own winning way, to allow Laksmaṇa to follow them to the forests and to grant Bharata his first request (अतिक्रमण म श्वपे भरत । ननु दीयते प्रथमयाचन भरतस्य !) She has a very warm affection for Bharata and Lakṣmaṇa She is eager to retain Bharata in the forest with them for sometime at least and feels disappointed when he ■ asked by Rāma to return to Ayodhya the very day he had come there Her great respect and love for Das'aratha makes her eagerly ask 'अपि तात कुशली ?' the moment she is informed that Rāma is going to be consecrated Her not saying a word about Kaikeyī although so much was being argued for and against Kaikeyī s greed in her own presence by the Kāñcukīya, and her words

'Many things happen in courts' show how she is always *conscious of her own limitations*

Thus the character of Sita is highly noble and flawless Her simplicity is graceful The sweetness of her disposition is charming Her affection for Bharata and Laksmaṇa is *warm with motherly feelings Her reverential love for Das'aratha* is sincere Her devotion to her husband with whom she always identifies herself is admirable. The easy familiarity with which she moves with persons devoid of wealth *or high social status is impressive In one word, every one* of the qualities of the virtuous and noble minded Sita is highly praiseworthy and deserves to be an ideal for every woman

KAUSALYĀ — Kausalya appears on the stage only twice, once while attending on the grief stricken Das'aratha and a second time in the Statue-house scene She is a faithful wife of Das'aratha, loving him dearly to the last Her love for her son Rama is equally warm She is as deeply grieved as Das'aratha when Rama is exiled She would have probably thought of going to the forest with Rama, but her *duty towards her own husband detained her at home* When Das'aratha, who has lost the power of his eye sight, his end having come near, asks her who she is, her reply to him is, 'I, the mother of an unloved son' Her grief is so much that she altogether forgets that her words may make her beloved husband miserable With the help of Sumitra, Laksmaṇa's mother, she personally attends on Das'aratha fondly and in all earnestness Her comforting words to Das'aratha, although she herself is weeping while uttering them, that Sita and the two princes are going to be seen soon after the term of exile is over, show her eagerness in seeing that Das'aratha's life is saved somehow or other It is very significant that she says not a single word, good or bad, about Kaikeyi In the Statue house scene, her words pronounced as a

blessing on Bharata—'My son, be without any anguish' are full of sincerity. She has known the mentality of Bharata and has correctly guessed that he must be very much worried mentally at his mother's conduct. But Bharata appears to take them amiss as he feels that he has been chided by her thereby. But Kausalya's good feeling towards him is clearly seen when she advises him a little later to bow down to his mother at least for the sake of etiquette. She is rightly compared by Bharata to the great and holy river Ganges.

SUMITRĀ—Sumitrā, mother of Lakṣmaṇa, is the second wife of Das'aratha. She is noble-minded and never shows out her feelings. Her characterising Sītā as बालापि अबालचारित्रा and asking Sumantra particularly about Sītā's message to them, shows how deep she loves Sītā. She loves her husband with all her heart and joins Kausalya in attending on him personally. The blessing she confers on Bharata in the Statue-house scene 'यशोभागी भव' looks as though she is just suggesting to him the future course of action he should adopt. Bharata catches her point and answers 'इदं तावत्प्रयतिष्ये'। Although she is given only a back seat in the two scenes she appears, she shows herself a dutiful and loving wife of Das'aratha, with plenty of the fond and deep love of a mother towards the princes and Sītā.

॥ श्रीः ॥

भासकवि-विरचितं

॥ प्रतिमा-नाटकम् ॥



[1] (नान्द्यन्ते ततः प्रविशति सूत्रधारः)

[2] सूत्रधारः—सीताभवः पातु सुमन्त्रतुष्टः

सुग्रीवरामः सहलक्ष्मणश्च ।

यो रावणार्यप्रतिमश्च देव्या

विभीषणात्मा भरतोऽनुसर्गम् ॥ १ ॥

[3] (नेपथ्याभिमुखमवलोक्य) आर्ये, इतस्तावत् ।

[4] (प्रविश्य) नटी—आर्य, इयमस्मि । [अय्य, इअह्मि ।]

[5] सूत्रधारः—आर्ये, इममेवेदानीं शरत्कालमधिकृत्य गीयतां तावत् ।

[6] नटी—आर्य, तथा । [अय्य, तह ।] (गायति)

[7] सूत्रधारः—अस्मिन् हि काले,

[8] चरति पुलिनेषु हंसी काशांशुकवासिनी सुसंहृष्टा ।

[9] (नेपथ्ये) आर्य ! आर्य ! [अय्य ! अय्य !]

[10] (आकर्ण्य) सूत्रधारः—भवतु, विज्ञातम् ।

[11] मुदिता नरेन्द्रभवने त्वरिता प्रतिहाररक्षीव ॥ २ ॥

(निष्क्रान्तौ)

[12] स्थापना

[13] (प्रविश्य) प्रतिहारी—आर्य, क इह काञ्चुकीयानां संनिहितः ?
[अय्य, को इह कञ्चुईआण सण्णिहिदो ?]

[14] (प्रविश्य) काञ्चुकीयः—भवति, अयमस्मि। किं क्रियताम् ?

[15] प्रतिहारी—आर्य, महाराजो देवासुरसंग्रामेष्वप्रतिहतमहारथो दशरथ आज्ञापयति—'शीघ्रं भर्तृदारकस्य रामस्य राज्यप्रभावसंयोगकारका अभिषेकसंभारा आनीयन्ताम्' इति। [अय्य, महाराओ देवासुरसंगामेसु अप्पडिहदमहारहो दसरहो आणवेदि—'सिग्घं भट्टिदारअस्स रामस्स रज्जप्पहावसंजोअकारआ अहिसेअसम्भारा आणीअन्तु' त्ति।]

[16] काञ्चुकीयः—भवति, यदाज्ञप्तं महाराजेन तत्सर्वं सङ्कल्पितम्। पश्य—

[17] छत्रं सव्यजनं सनन्दिपटहं भद्रासनं कल्पितं
न्यस्ता हेममयाः सदर्भकुसुमास्तीर्थाम्बुपूर्णा घटाः।
युक्तः पुष्यरथश्च मन्त्रिसहिताः पौराः समभ्यागताः
सर्वस्यास्य हि मङ्गलं स भगवान् वेद्यां वसिष्ठः स्थितः ॥३॥

[18] प्रतिहारी—यद्येवं, शोभनं कृतम्। [जइ एव्वं, सोहणं किदं]

[19] काञ्चुकीयः—हन्त भोः !

[20] इदानीं भूमिपालेन कृतकृत्याः कृताः प्रजाः।
रामाभिधानं मेदिन्यां शशाङ्कमभिषिञ्चता ॥ ४ ॥

[21] प्रतिहारी—त्वरतां त्वरतामिदानीमार्यः। [तुवरदु तुवरदु दाणिं अय्यो]

[22] काञ्चुकीयः—भवति, इदं त्वर्यते। (निष्क्रान्तः)

[23] प्रतिहारी—(परिक्रम्यावलोक्य) आर्य संभवक ! संभवक ! गच्छ। त्वमपि महाराजवचनेनार्यपुरोहितं यथोपचारेण त्वरय। (अन्यतो गत्वा) सारसिके, सारसिके ! सङ्गीतशालां गत्वा नाटकीयानां विज्ञापय—

'कालसंवादिना नाटकेन सज्जा भवत' इति । यावदहमपि सर्वं कृतमिति महाराजाय निवेदयामि । [अय्य संभअ, संभअ! गच्छ । तुमं पि महाराअवअणेण अय्यपुरोहिदं जहोपआरेण तुवारेहि । सारसिए, णारदिए! सङ्गीद-साल गच्छिअ णाडइआण णिवेदेहि—'कालसंवादिणा णाडएण सज्जा होह' त्ति । जाव अहं पि सव्वं किदं त्ति महाराअस्स णिवेदेमि ।] (निष्क्रान्ता)

24 (ततः प्रविशति अवदातिका वल्कलं गृहीत्वा)

25 अवदातिका—अहो अत्याहितम्! परिहासेनार्याया वल्कलमुपनयन्त्या ममैतावद्भयमासीत्, किं पुनर्लोभेन परधनं हरतः? हसितुमिवेच्छामि । न खलु एकाकिन्या हसितव्यम् । [अहो अच्चाहिदं! परिहासेण वि इमं वक्कलं उवणअन्तीए मम एत्तिअं भअं आसी, किं पुण लोभेण परधणं हरन्तस्स । हसिदुं विअ इच्छामि । ण खु एआइणीए हसिदव्वं]

26 (ततः प्रविशति सीता सपरिवारा)

27 सीता—हञ्जे, अवदातिका परिशङ्कितवर्णेव दृश्यते । किन्नु खलु इवैतत्? [हञ्जे, ओदादिआ परिसङ्किदवण्णा विअ दिस्सइ । किण्णु हु णिअ एदं]

28 चेटी—भट्टिनि, सुलभापराधः परिजनो नाम । अपराद्धा भविष्यति ।
[भट्टिणि, सुलहावराहो परिअणो णाम । अवरद्धा भविस्सदि ?]

29 सीता—नहि नहि; हसितुमिवेच्छति ।
[णहि णहि, हसिदुं विअ इच्छदि ।]

30 अवदातिका—(उपसृत्य) जयतु भट्टिनी! भट्टिनि, न खलु अहमपराद्धा । [जेदु भट्टिणी! भट्टिणि, ण हु अहं अवरद्धा ।]

31 सीता—का त्वां पृच्छति? अवदातिके, किमेतद् वामहस्तपरिगृहीतम्? [का तुमं पुच्छदि? ओदादिए, किं एदं वामहत्थपरिग्गहिदं?]

32 अवदातिका—भट्टिनि, इदं वल्कलम् । [भट्टिणि, इदं वक्कलं ।]

33 सीता—वल्कलं कस्मादानीतम्? [वक्कलं किस्स आणीदं?]

46 चेटी—नास्ति वाचा प्रयोजनम् । इमानि प्रहर्षितानि तनूरुहाणि मन्त्रयन्ते । [णत्थि वाआए पओअणं । इमे पहरिसिदा तणूरुहा मन्तेन्ति ।]

(पुलकं दर्शयति)

47 सीता—हञ्जे, आदर्शं तावदानय । [हञ्जे, आदंसअं दाव आणेहि]

48 चेटी—यद्भट्टिन्याज्ञापयति । (निष्क्रम्य, प्रविश्य) भट्टिनि, अयमादर्शः । [जं भट्टिणी आणवेदि । भट्टिणि, अअं आदंसओ ।]

49 सीता—(चेटीमुखं विलोक्य) तिष्ठतु तावदादर्शः । त्वं किमपि वक्तुकामेव ? [चिट्ठदु दाव आदंसओ । तुवं किं वि वत्तुकामा विअ ?]

50 चेटी—भट्टिनि, एवं मया श्रुतम् । आर्यबालाकिः कञ्चुकी भणति—'अभिषेकोऽभिषेक' इति । [भट्टिणि, एव्वं मए सुदं । अय्यबालाई भणादि—'अहिसेओ अहिसेओ' त्ति ।]

51 सीता—कोऽपि भर्ता राज्ये भविष्यति ।
[को वि भट्टा रज्जे भविस्सदि ।]

52 (प्रविश्यापरा) चेटी—भट्टिनि, प्रियाख्यानिकं, प्रियाख्यानिकम् !
[भट्टिणि, पिअक्खाणिअं, पिअक्खाणिअं !

53 सीता—किं किं प्रतीप्य मन्त्रयसे ? [किं किं पडिच्छिअ मन्तेसि ?]

54 चेटी—भर्तृदारकः किलाभिषिच्यते !
[भट्टिदारओ किल अहिसिञ्चीअदि !]

55 सीता—अपि तातः कुशली ? [अवि तादो कुसली ?]

56 चेटी—महाराजेनैवाभिषिच्यते । [महाराएण एव्व अहिसिञ्चीअदि]

57 सीता—यद्येवं, द्वितीयं मे प्रियं श्रुतम् । विशालतरमुत्सङ्गं कुरु । [जइ एव्वं, दुदीअं मे पिअं सुदं । विसालदरं उच्छङ्गं करेहि ।]

58 चेटी—भट्टिनि, तथा । [भट्टिणि, तह ।]

59 (चेटी तथा करोति । सीता आभरणान्यवमुच्य ददाति ।)

³⁴ अवदातिका—शृणोतु भट्टिनी । नेपथ्यपालिन्यार्यरेवा निर्वृत्त रङ्गप्रयोजनमशोकवृक्षस्यैकं किसलयमस्मामिर्याचितासीत् । न च तया दत्तम् । ततोऽर्हत्यपराध इतीदं गृहीतम् । [सुणादु भट्टिणी । णेवच्छपालिणी अय्यरेवा णिवुत्तरङ्गप्पओअण असोअरुक्खस्स एक्कं किसलअं अह्मेहि जाइदा आसि । ण अ ताए दिण्णं । तदो अरिहदि अवराहो त्ति इदं गहिदं ।]

³⁵ सीता—पापकं कृतम् । गच्छ निर्यातय ।
[पावअं किदं । गच्छ णिय्यादेहि ।]

³⁶ अवदातिका—भट्टिनि, परिहासनिमित्तं खलु मयैतदानीतम् ।
[भट्टिणि, परिहासणिमित्तं खु मए एदं आणीदं ।]

³⁷ सीता—उन्मत्तिके, एवं दोषो वर्धते । गच्छ, निर्यातय निर्यातय ।
[उम्मत्तिए, एवं दोसो वड्ढइ । गच्छ, णिय्यादेहि णिय्यादेहि ।]

³⁸ अवदातिका—यद्भट्टिन्याज्ञापयति । [जं भट्टिणी आणवेदि ।]
(प्रस्थातुमिच्छति)

³⁹ सीता—हला, एहि तावत् । [हला, एहि दाव ।]

⁴⁰ अवदातिका—भट्टिनि, इयमस्मि । [भट्टिणि, इअह्मि ।]

⁴¹ सीता—हला, किन्नु खलु ममापि तावत् शोभते ?
[हला, किंणु खु मम वि दाव सोहदि ?]

⁴² अवदातिका—भट्टिनि, सर्वशोभनीयं सुरूपं नाम । अलङ्करोतु भट्टिनी । [भट्टिणि, सव्वसोहणीअं सुरूवं णाम । अलङ्करोदु भट्टिणी ।]

⁴³ सीता—आनय तावत् । (गृहीत्वालंकृत्य) हला, पश्य; किमिदानीं शोभते ? [आणेहि दाव । हला, पेक्ख, किं दाणिं सोहदि ?]

⁴⁴ अवदातिका—तव खलु शोभते नाम । सौवर्णिकमिव वल्कलं संवृत्तम् । [तव खु सोहदि णाम । सोवण्णिअं विअ वक्कलं संवुत्तम् ।]

⁴⁵ सीता—हञ्जे, त्वं किञ्चिन्न भणसि ? [हञ्जे, तुवं किंचि ण भणसि]

[46] चेटी—नास्ति वाचा प्रयोजनम् । इमानि प्रहर्षितानि तनूरुहाणि मन्त्रयन्ते । [णत्थि वाआए पओअणं । इमे पहरिसिदा तणूरुहा मन्तेन्ति ।]

(पुलकं दर्शयति)

[47] सीता—हञ्जे, आदर्शं तावदानय । [हञ्जे, आदंसअं दाव आणेहि]

[48] चेटी—यद्भट्टिन्याज्ञापयति । (निष्क्रम्य, प्रविश्य) भट्टिनि, अयमादर्शः । [जं भट्टिणी आणवेदि । भट्टिणि, अअं आदंसओ ।]

[49] सीता—(चेटीमुखं विलोक्य) तिष्ठतु तावदादर्शः । त्वं किमपि वक्तुकामेव ? [चिट्ठदु दाव आदंसओ । तुवं किं वि वत्तुकामा विअ ?]

[50] चेटी—भट्टिनि, एवं मया श्रुतम् । आर्यबालाकिः कञ्चुकी भणति—'अभिषेकोऽभिषेक' इति । [भट्टिणि, एव्वं मए सुदं । अय्यबालाई भणादि—'अहिसेओ अहिसेओ' त्ति ।]

[51] सीता—कोऽपि भर्ता राज्ये भविष्यति ।
[को वि भट्टा रज्जे भविस्सदि ।]

[52] (प्रविश्यापरा) चेटी—भट्टिनि, प्रियाख्यानिकं, प्रियाख्यानिकम् !
[भट्टिणि, पिअक्खाणिअं, पिअक्खाणिअं !

[53] सीता—किं किं प्रतीप्य मन्त्रयसे ? [किं किं पडिच्छिअ मन्तेसि ?]

[54] चेटी—भर्तृदारकः किलाभिषिच्यते !
[भट्टिदारओ किल अहिसिञ्चीअदि !]

[55] सीता—अपि तातः कुशली ? [अवि तादो कुसली ?]

[56] चेटी—महाराजेनैवाभिषिच्यते । [महाराएण एव्वं अहिसिञ्चीअदि]

[57] सीता—यद्येवं, द्वितीयं मे प्रियं श्रुतम् । विशालतरमुत्सङ्गं कुरु । [जइ एव्वं, दुदीअं मे पिअं सुदं । विसालदरं उच्छङ्गं करेहि ।]

[58] चेटी—भट्टिनि, तथा । [भट्टिणि, तह ।]

[59] (चेटी तथा करोति । सीता आभरणान्यवमुच्य ददाति ।)

[60] चेटी—भट्टिनि, पटहशब्द इव। [भट्टिणि, पडहसद्दो विअ]

[61] सीता—स एव। [सो एव्व]

[62] चेटी—एकपदे अवघट्टिततूष्णीक पटहशब्द संवृत्त।
[एक्कपदे ओघट्टिअतुह्णीओ पडहसद्दो सवुत्तो।]

[63] सीता—को नु खल्वुद्घातोऽभिषेकस्य! अथवा बहुवृत्तान्तानि राजकुलानि नाम।
[क णु खु उग्घादो अहिसेअस्स! अहवा बहुवुत्तन्ताणि राअउलाणि णाम।]

[64] चेटी—भट्टिनि, एव मया श्रुत,—'भर्तृदारकमभिषिच्य महाराजो वन गमिष्यति' इति। [भट्टिणि, एव्व मए सुद—'भट्टिदारअ अहिसिञ्चिअ महाराओ वण गमिस्सदि' त्ति।]

[65] सीता—यद्येवं, न तदभिषेकोदकं, मुखोदकं नाम।
[इ एव्व, ण सो अहिसेओदओ, मुहोदअ णाम।]

[66] (तत प्रविशति राम)

[67] रामः—हन्त भो!

[68] आरब्धे पटहे स्थिते गुरुजने भद्रासने लङ्घिते
स्कन्धोच्चारणनम्यमानवदनप्रच्योतितोये घटे।
राज्ञाहूय विसर्जिते मयि जनो धैर्येण मे विस्मितः
स्वः पुत्रः कुरुते पितुर्यदि वचः कस्तत्र भो विस्मय.॥

[69] विस्मयमिदानीं पुत्रेति स्वयं राज्ञा निर्वर्तितस्यापनीतभारोऽर्पितमिव मे मन। किंपुनः मगच्छामि राम, महाराज एव महाराज यावदिदानीं मैथिलीं पश्यामि।

[70] अवदातिका—भट्टिनि, भर्तृदारक मन्वागच्छति! नासीनं वल्कलम्। [भट्टिणि भट्टिदारअ खु आअच्छइ। णासीण वक्कल।]

[71] रामः—मैथिलि, किमास्यते ?

[72] सीता—हं आर्यपुत्रः ! (उत्थाय) जयत्वार्यपुत्रः ।
[हं अय्यउत्त ! (उत्थाय) जेदु अय्यउत्तो ।]

[73] रामः—मैथिलि, आस्यताम् । (उपविशति)

[74] सीता—यदार्यपुत्र आज्ञापयति ।
[जं अय्यउत्तो आणवेदि ।] (उपविशति)

[75] अवदातिका—भट्टिनि, स एव भर्तृदारकस्य वेषः । अलीकमिवैतद्भवेत् । [भट्टिणि सो एव्व भट्टिदारअस्स वेसो । अलिअं विअ एदं]

[76] सीता—तादृशो जनोऽलीकं न मन्त्रयते । अथवा बहुवृत्तान्तानि राजकुलानि नाम ।
[तादिसो जणो अलिअं ण मन्तेदि । अहवा बहुवुत्तन्ताणि राअउलाणि णाम ।]

दिग्ध गिरससि अ महाराअस्स पादमूलेसु पडिअं त्ति ।]

[83] रामः—सुष्ठु तर्कितम् । (अल्पं तुल्यशीलानि द्वन्द्वानि सृज्यन्ते) तत्र हि पादयोरसि पतित ।

[84] समं बाष्पेण पतता तस्योपरि ममाप्यधः ।
पितुर्मे क्लेदितौ पादौ ममापि क्लेदितं शिरः ॥६॥

[85] सीता—ततस्ततः ? [तदो तदो ?]

[86] रामः—ततोऽप्रतिगृह्यमाणेष्वनुनयेषु आसन्नजरादोषैः स्वैः प्राणैरस्मि शापितः ?

[87] सीता—ततस्ततः ? [तदो तदो ?]

[88] रामः—ततस्तदानीं,

[89] शत्रुघ्नलक्ष्मणगृहीतघटेऽभिषेके
छत्रे स्वयं नृपतिना रुदता गृहीते ।
संभ्रान्तया किमपि मन्थरया च कर्णे
राज्ञः शनैरभिहितं च न चास्मि राजा ॥७॥

[90] सीता—प्रियं मे ? महाराज एव महाराजः । आर्यपुत्र एव आर्यपुत्रः । [पिअं मे ? महाराओ एव्व महाराओ । अय्यउत्तो एव्व अय्यउत्तो]

[91] रामः—मैथिलि, किमर्थं विमुक्तालंकारासि ?

[92] सीता—न खलु तावदाबध्नामि । [ण खु दाव आबज्झामि ।]

[93] रामः—न खलु । प्रत्यग्रावतारितैर्भूषणैर्भवितव्यम् । तथा हि-

[94] कर्णौ त्वरापहृतभूषणभुग्नपाशौ
संस्रंसिताभरणगौरतलौ च हस्तौ ।
एतानि चाभरणभारनतानि गात्रे
स्थानानि नैव समतामुपयान्ति तावत् ॥८॥

[95] सीता—पारयत्यार्यपुत्रोऽलीकमपि सत्यमिव मन्त्रयितुम् ।
[पारेदि अय्यउत्तो अलिअ पि सच्चं विअ मन्तेदु ।]

[96] रामः—तेन हि अलंक्रियताम् । अहमादर्शं धारयिष्ये ।
(तथा कृत्वा निर्वर्ण्य)

[97] आदर्शे वल्कलानीव किमेते सूर्यरश्मयः ।
हसितेन परिज्ञातं क्रीडेयं नियमस्पृहा ॥९॥

[98] अवदातिके, किमेतत् ?

[99] अवदातिका—भर्तः, किन्नु खलु शोभते न शोभते इति कौतूहलेनाबद्धानि। [भट्ट, किण्णु हु सोहदि ण सोहदि त्ति कोदूहल्लेण आबद्धा]

[100] रामः—मैथिलि, किमिदम् ? इक्ष्वाकूणां वृद्धालङ्कारस्त्वया धार्यते । अस्त्यस्माकं प्रीतिः । आनय ।

[101] सीता—मा खलु मा खल्वार्यपुत्रोऽमङ्गलं भणतु ।
[मा खु मा खु अय्यउत्तो अमङ्गळं भणादु।]

[102] रामः—मैथिलि, किमर्थं वारयसि ?

[103] सीता—उज्झिताभिषेकस्यार्यपुत्रस्यामङ्गलमिव मे प्रतिभाति ।
[उज्झिदाहिसेअस्स अय्यउत्तस्स,अमङ्गळं विअ मे पडिहादि ।]

[104] रामः—मा स्वयं मन्युमुत्पाद्य परिहासे विशेषतः ।
शरीरार्धेन मे पूर्वमाबद्धा हि यदा त्वया ॥१०॥

[105] (नेपथ्ये) हा, हा महाराजः ।

[106] सीता—आर्यपुत्र, किमेतत् ? [अय्यउत्त, किं एदं ?]

[107] रामः—(आकर्ण्य)
नारीणां पुरुषाणां च निर्मर्यादो यदा ध्वनिः ।
सुव्यक्तं प्रभवामीति मूले दैवेन ताडितम् ॥११॥

108 तूर्णं ज्ञायतां शब्दः ।

109 (प्रविश्य) काञ्चुकीयः—परित्रायतां, परित्रायतां कुमारः ।

110 रामः—आर्य, कः परित्रातव्यः ?

111 काञ्चुकीयः—महाराजः ।

112 रामः—महाराज इति ? आर्य, ननु वक्तव्यमेकशरीरसंक्षिप्ता पृथिवी रक्षितव्येति ? अथ कुत उत्पन्नोऽयं दोषः ?

113 काञ्चुकीयः—स्वजनात् ।

114 रामः—स्वजनादिति ? हन्त नास्ति प्रतीकारः ।

115 शरीरेऽरिः प्रहरति हृदये स्वजनस्तथा ।
कस्य स्वजनशब्दो मे लज्जामुत्पादयिष्यति ॥१२॥

116 काञ्चुकीयः—तत्र भवत्याः कैकेय्याः ।

117 रामः—किमम्बायाः ? तेन हि उदर्केण गुणेनात्र भवितव्यम् ।

118 काञ्चुकीयः—कथमिव ?

119 रामः—श्रूयताम् ।

120 यस्याः शक्रसमो भर्ता मया पुत्रवती च या ।
फले कस्मिन् स्पृहा तस्या येनाकार्यं करिष्यति ॥१३॥

121 काञ्चुकीयः—कुमार, अलमुपहतासु स्त्रीबुद्धिषु स्वमार्जवमुपनिक्षेप्तुम् । तस्या एव खलु वचनाद्भवदभिषेको निवृत्तः ।

122 रामः—आर्य, गुणाः खल्वत्र ।

123 काञ्चुकीयः—कथमिव ?

124 रामः—श्रूयताम् ।

125 वनगमननिवृत्तिः पार्थिवस्यैव तावत्
मम पितृपरवत्ता बालभावस्स एव ।

नवनृपतिविमर्शे नास्ति शङ्का प्रजानाम्
अथ च न परिभोगैर्वञ्चिता भ्रातरो मे ॥१४॥

126 काञ्चुकीयः—अथ च तयानाहूतोपसृतया भरतोऽभिषिच्यतां राज्य इत्युक्तम् । अत्राप्यलोभः ?

127 रामः—आर्य, भवान् खल्वसत्पक्षपातादेव नार्थमवेक्षते । कुतः,

128 शुल्के विपणितं राज्यं पुत्रार्थे यदि याच्यते ।
तस्या लोभोऽत्र नास्माकं भ्रातृराज्यापहारिणाम् ॥१५॥

129 काञ्चुकीयः—अथ—

131 रामः—अतः परं न मातुः परिवादं श्रोतुमिच्छामि । महाराजस्य वृत्तान्तस्तावदभिधीयताम् ।

132 काञ्चुकीयः—ततस्तदानीं,

133 शोकादवचनाद् राज्ञा हस्तेनैव विसर्जितः ।
किमप्यभिमतं मन्ये मोहं च नृपतिर्गतः ॥१६॥

133 रामः—कथं मोहमुपगतः ?

134 (नेपथ्ये) कथं कथं मोहमुपगत इति ?

135 यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया

136 रामः—(आकर्ण्य पुरतो विलोक्य)
अक्षोभ्यः क्षोभितः केन लक्ष्मणो धैर्यसागरः ।
येन रुष्टेन पश्यामि शताकीर्णमिवाग्रतः ॥१७॥

137 (ततः प्रविशति धनुर्बाणपाणिर्लक्ष्मणः)

138 लक्ष्मणः—(सक्रोधम्) कथं, कथं मोहमुपगत इति ?

139 यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया
स्वजननिभृतः सर्वोऽप्येवं मृदुः परिभूयते ।

अथ न रुचितं मुञ्च त्वं मामहं कृतनिश्चयो
युवतिरहितं लोकं कर्तुं यतश्छलिता वयम् ॥१८॥

111 सीता—आर्यपुत्र, रोदितव्ये काले सौमित्रिणा धनुर्गृहीतम् ! अपूर्वः खल्वस्यायासः !
[अय्यउत्त, रोदिदव्वे काळे सोमित्तिणा धणू गहीदं ! अपुव्वो खु से आआसो]

112 रामः—सुमित्रामातः, किमिदम् ?

113 लक्ष्मणः—कथं, कथं, किमिदं नाम !

113 क्रमप्राप्ते हृते राज्ये भुवि शोच्यासने नृपे ।
इदानीमपि संदेहः किं क्षमा निर्मनस्विता ॥१९॥

114 रामः—सुमित्रामातः, अस्मद्राज्यभ्रंशो भवत उद्योगं जनयति ! आः ! अपण्डितः खलु भवान् !

115 भरतो वा भवेद्राजा वयं वा ननु तत् समम् ।
यदि तेऽस्ति धनुःश्लाघा स राजा परिपाल्यताम् ॥

116 लक्ष्मणः—न शक्नोमि रोषं धारयितुम् । भवतु, भवतु ! गच्छामस्तावत् । (प्रस्थितः)

117 रामः—

त्रैलोक्यं दग्धुकामेव ललाटपुटसंस्थिता ।
भ्रुकुटिर्लक्ष्मणस्यैषा नियतीव व्यवस्थिता ॥२१॥

118 सुमित्रामातः, इतस्तावत् ।

119 लक्ष्मणः—आर्य, अयमस्मि ।

120 रामः—भवतः स्थैर्यमुत्पादयता मयैवमभिहितम् । उच्यताम् इदानीम् ।

151 ताते धनुर्नमयि* सत्यमवेक्षमाणे ?
 मुञ्चानि मातरि शरं स्वधनं हरन्त्याम् ?
दोषेषु बाह्यमनुजं भरतं हनानि-?
 किं रोषणाय रुचिरं त्रिषु पातकेषु ॥२२॥

152 लक्ष्मणः--(सबाष्पम्) हा धिक्! अस्मान् अविज्ञायोपालभसे!

153 यत्कृते महति क्लेशे राज्ये मे न मनोरथः ।
 वर्षाणि किल वस्तव्यं चतुर्दश वने त्वया ॥२३॥

154 रामः—अत्र मोहमुपगतस्तत्रभवान्! हन्त! निवेदितमप्रभुत्वम् । मैथिलि,

155 मङ्गलार्थेऽनया दत्तान् वल्कलांस्तावदानय ।
 करोम्यन्यैर्नृपैर्धर्मं नैवाप्तं नोपपादितम् ॥२४॥

156 सीता—गृह्णात्वार्यपुत्रः । [गह्णदु अय्यउत्तो।]

157 रामः—मैथिलि, किं व्यवसितम् ?

158 सीता—ननु सहधर्मचारिणी खल्वहम् ?
[णं सहधम्मआरिणी क्खु अहं ?]

159 रामः—मयैकाकिना किल गन्तव्यम् ?

160 सीता—अतो नु खल्वनुगच्छामि। [अदो णु खु अणुगच्छामि।]

161 रामः—वने खलु वस्तव्यम् ?

162 सीता—तत् खलु मे प्रासादः । [तं खु मे पासादो।]

163 रामः—श्वश्रूश्वशुरशुश्रूषापि च ते निर्वर्तयितव्या ?

164 सीता—एतामुद्दिश्य देवतानां प्रणामः क्रियते।

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* न मयि, नमतु

[णं उद्दिसिअ देवदाणं पणामो करीअदि।]

165 रामः—लक्ष्मण, वार्यतामियम्।

166 लक्ष्मणः—आर्य, नोत्सहे श्लाघनीये काले वारयितुमत्रभवतीम्। कुतः,

167 अनुचरति शशाङ्कं राहुदोषेऽपि तारा
पतति च वनवृक्षे याति भूमिं लता च।
त्यजति न च करेणुः पङ्कलग्नं गजेन्द्रं
व्रजतु चरतु धर्मं भर्तृनाथा हि नार्यः॥२५॥

168 (प्रविश्य) चेटी—जयतु भट्टिनी। नेपथ्यपालिन्यार्यरेवा प्रणम्य विज्ञापयति—'अवहासिकया सङ्गीतशालाया आच्छिद्य वल्कला आनीताः। इमेऽपरा अननुभूता वल्कलाः। निर्वर्त्यतां तावत् किल प्रयोजनम्' इति। [जेदु भट्टिणी। णेवच्छपालिणी अय्यरेवा पणमिअ विण्णवेदि—'ओहासिआए सङ्गीदसालादो आच्छिन्दिअ वक्कला आणीदा। इमा अवरा अणणुहूदा वक्कला। णिव्वत्तीअदु दाव किल पओअणं' त्ति।]

169 रामः—भद्रे, आनय; सन्तुष्टैषा। वयमर्थिनः।

170 चेटी—गृह्णातु भर्ता। [गह्णदु भट्टा।] (तथा कृत्वा निष्क्रान्ता)

(रामो गृहीत्वा परिधत्ते)

171 लक्ष्मणः—प्रसीदत्वार्यः।

172 निर्योगाद् भूषणान्माल्यात् सर्वेभ्योऽर्धं प्रदाय मे।
चीरमेकाकिना बद्धं चीरे सत्यपि मत्सरी॥२६॥

173 रामः—मैथिलि, वार्यतामयम्।

174 सीता—सौमित्रे, निवर्त्यतां किल! [सोमित्ते, णिवत्तीअदु किल।]

175 लक्ष्मणः—आर्ये,

[176] गुरोर्मे पादशुश्रूषां त्वमेका कर्तुमिच्छसि ।
तवैव दक्षिणः पादो मम सव्यो भविष्यति ॥२७॥

[177] सीता—दयितां खल्वार्यपुत्र । सन्तप्यते सौमित्रिः ।
[दीअदु खु अय्यउत्तो । सन्तप्पदि सोमित्ती ।]

[178] रामः—सौमित्रे, श्रूयताम् । वल्कलानि नाम

[179] तपःसङ्ग्रामकवचं नियमद्विरदाङ्कुशः ।
खलीनमिन्द्रियाश्वानां गृह्यतां धर्मसारथिः ॥२८॥

[180] लक्ष्मणः—अनुगृहीतोऽस्मि । (गृहीत्वा परिवर्त्ते)

[181] रामः—श्रुतवृत्तान्तैः पौरैः सन्निरुद्धो राजमार्गः । उत्सार्यतामुत्सार्यतां तावत् ।

[182] लक्ष्मणः—आर्य, अहमग्रतो यास्यामि । उत्सार्यताम्, उत्सार्यताम् ।

[183] रामः—मैथिलि, अपनीयतामवगुण्ठनम् ।

[184] सीता—यदार्यपुत्र आज्ञापयति ।
[ज अय्यउत्तो आणवेदि ।] (अपनयति)

[185] रामः—भो भोः पौराः ! शृण्वन्तु शृण्वन्तु भवन्तः !

[186] स्वैरं हि पश्यन्तु कलत्रमेतद् बाष्पाकुलाक्षैर्वदनैर्भवन्तः ।
निर्दोषदृश्या हि भवन्ति नार्यो यज्ञे विवाहे व्यसने वने च ॥

[187] (प्रविश्य) काञ्चुकीयः—कुमार, न खलु, न खलु गन्तव्यम् । एष हि महाराजः,

श्रुत्वा ते वनगमनं वधूसहायं
सौभ्रात्रव्यवसितलक्ष्मणानुयात्रम् ।

उत्थाय क्षितितलरेणुरूषिताङ्गः
कान्तारद्विरद इवोपयाति जीर्णः ॥३०॥

[189] लक्ष्मणः—आर्य,
चीरमालोत्तरीयाणां किं दृश्यं वनवासिनाम्।

[190] रामः—गतेष्वस्मासु राजा नः शिरःस्थानानि पश्यतु ॥

(इति निष्क्रान्ताः सर्वे)

इति प्रथमोऽङ्कः

॥ अथ द्वितीयोऽङ्कः ॥

(ततः प्रविशति काञ्चुकीयः)

[1] काञ्चुकीयः—भो भोः प्रतिहारव्यापृताः! स्वेषु स्वेषु स्थानेष्वप्रमत्ता भवन्तु भवन्तः।

[2] (प्रविश्य) प्रतिहारी—आर्य, किमेतत्? [अय्य, किं एदं?]

[3] काञ्चुकीयः—एष हि महाराजः सत्यवचनरक्षणपरं राममरण्यं गच्छन्तमुपावर्तयितुमशक्तः पुत्रविरहशोकाग्निना दग्धहृदय उन्मत्त इव बहु प्रलपन् समुद्रगृहके शयानः

[4] मेरुश्चलन्निव युगक्षयसन्निकर्षे
शोषं व्रजन्निव महोदधिरप्रमेयः।
सूर्यः पतन्निव च मण्डलमात्रलक्ष्यः
शोकाद् भृशं शिथिलदेहमतिर्नरेन्द्रः॥१॥

[5] प्रतिहारी—हा हा एवंगतो महाराजः! [हा हा एव्वंगओ महाराओ!]

[6] काञ्चुकीयः—भवति, गच्छ।

[7] प्रतिहारी—आर्य, तथा । [अय्य, तह ।] (निष्क्रान्ता)

[8] काञ्चुकीयः—(सर्वतो विलोक्य) अहो नु खलु रामनिर्गमनदिनादारभ्य शून्यैवेयमयोध्या संलक्ष्यते ! कुतः

[9] नागेन्द्रा यवसाभिलापविमुखाः सास्रेक्षणा वाजिनो
हेषाशून्यमुखाः सवृद्धवनितावालाश्च पौरा जनाः ।
त्यक्ताहारकथाः सुदीनवदनाः क्रन्दन्त उच्चैर्दिशा
रामो याति यया सदारसहजस्तामेव पश्यन्त्यमी ॥२॥

[10] यावदहमपि महाराजस्य समीपवर्ती भविष्यामि । (परिक्रम्यावलोक्य) अये, अयं महाराजो महादेव्या सुमित्रया च सुदुःसहमपि पुत्रविरहसमुद्भवं शोकं निगृह्यात्मानमेव संस्थापयन्तीभ्यामन्वास्यमानस्तिष्ठति । कष्टा खल्ववस्था वर्तते । एष एष महाराजः ।

[11] पतत्युत्थाय चोत्थाय हा हेत्युच्चैर्लपन् मुहुः ।
दिशं पश्यति तामेव यया यातो रघूद्वहः ॥३॥
(निष्क्रान्तः)

[12] मिश्रविष्कम्भकः

[13] (ततः प्रविशति यथानिर्दिष्टो राजा देव्यौ च)

[14] राजा—*हा वत्स ! राम ! जगतां नयनाभिराम !
हा वत्स लक्ष्मण ! सलक्षणसर्वगात्र !
हा साध्वि मैथिलि ! पतिस्थितचित्तवृत्ते !
हा हा गताः किल वनं बत मे तनूजाः ॥४॥

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* हा राम ! लोकमहणाभिराम ! हा लक्ष्मण ! भ्रातृषु लक्ष्मीभूत !
हा साध्वि वैदेहि ! कुलप्रदीपे ! हा पार्थिवेश ! [illegible] !

[24] राजा—का त्वं भोः ?

[25] कौसल्या—[अस्निग्धपुत्रप्रसविनी खल्वहम्
[असिणिद्धपुत्तप्पसविणी खु अहं ।]

[26] राजा—किं किं सर्वजनहृदयनयनाभिरामस्य रामस्य जननी त्वमसि कौसल्या ?

[27] कौसल्या—महाराज, सैव मन्दभागिनी खल्वहम् !
[महाराअ, सा एव्व मन्दभाइणी खु अहं !]

[28] राजा—कौसल्ये, सारवती खल्वसि । त्वया हि खलु रामो गर्भे धृतः ।

[29] अहं हि दुःखमत्यन्तमसह्यं ज्वलनोपमम् ।
नैव सोढुं न संहर्तुं शक्नोमि मुषितेन्द्रियः ॥९॥

[30] (सुमित्रां विलोक्य) इयमपरा का ?

[31] कौसल्या—महाराज, वत्स लक्ष्मण........
[महाराअ, वच्छ ल्क्खण ... .] (इत्यर्धोक्ते)

[32] राजा—(सहसोत्थाय) क्वासौ क्वासौ लक्ष्मणः ? न दृश्यते ! भोः कष्टम् !

[33] (देव्यौ ससंभ्रममुत्थाय राजानमवलम्बेते)

[34] कौसल्या—महाराज, वत्सलक्ष्मणस्य जननी सुमित्रेति वक्तुं मयोपक्रान्तम्। [महाराअ, वच्छलक्खणस्स जणणी सुमित्त त्ति वत्तुं मए उवक्कन्तं]

[35] राजा—अयि सुमित्रे,

[36] तवैव पुत्रः सत्पुत्रो येन नक्तन्दिवं वने ।
रामो रघुकुलश्रेष्ठश्छाययेवानुगम्यते ॥१०॥

[37] (प्रविश्य) काञ्चुकीयः—जयतु महाराजः ! एष खलु तत्रभवान् सुमन्त्रः प्राप्तः ।

[15] चित्तमिद भो ! यद्भ्रातृस्नेहात् पितरि विमुक्तस्नेहमपि तावल्लक्ष्म द्रष्टुमिच्छामि ! वधु, वैदेहि !

[16] रामेणापि परित्यक्तो लक्ष्मणेन च गर्हितः
अयशोभाजनं लोके परित्यक्तस्त्वयाप्यहम् ॥५॥

[17] पुत्र राम, वत्स लक्ष्मण, वधु वैदेहि, प्रयच्छत मे प्रतिवच पुत्रका ! शून्यमिदं भो ! न मे कश्चित् प्रतिवचन प्रयच्छति कौसल्यामात, कासि ?

[18] सत्यसन्ध ! जितक्रोध ! विमत्सर ! जगत्प्रिय !
गुरुशुश्रूषणे युक्त ! प्रतिवाक्यं प्रयच्छ मे ॥६॥

[19] हा क्वासौ सर्वजनहृदयनयनाभिरामो राम ? क्वासौ मयि गुर्व वृत्ति ? क्वासौ शोकार्तेष्वनुकम्पा ? क्वासौ तृणवद्गणितराज्यैश्वर्य ? पु राम, वृद्ध पितरं मा परित्यज्य किमसम्बद्धेन धर्मेण ते कृत्यम् ? ह धिक् ! कष्टं भो !

[20] सूर्य इव गतो रामः सूर्यं दिवस इव लक्ष्मणोऽनुगतः ।
सूर्यदिवसावसाने छायेव न दृश्यते सीता ॥७॥

[1] (ऊर्ध्वमवलोक्य) भो कृतान्तहतक !

[22] अनपत्या वयं रामः पुत्रोऽन्यस्य महीपतेः ।
वने व्याघ्री च कैकेयी त्वया किं न कृतं त्रयम् ॥८॥

[23] कौसल्या—(सरुदितम्) अलमिदानीं महाराजोऽतिमात्र सन्त परवशमात्मानं कर्तुम् । ननु सा तौ च कुमारौ महाराजस्य समयावसा प्रेक्षितव्या भविष्यन्ति । [अलं दाणिं महाराओ अदिमत्त स तप्पिअ परवा अत्ताणं कादुं । णं सा ते अ कुमारा महाराअस्स समआवसाणे पेक्खिदव्व भविस्सन्ति !]

[24] राजा—का त्वं भोः ?

[25] कौसल्या—[अस्निग्धपुत्रप्रसविनी खल्वहम् ।]
[असिणिद्धपुत्तप्पसविणी खु अहं ।]

[26] राजा—किं किं सर्वजनहृदयनयनाभिरामस्य रामस्य जननी त्वमसि कौसल्या ?

[27] कौसल्या—महाराज, सैव मन्दभागिनी खल्वहम् !
[महाराअ, सा एव्व मन्दभाइणी खु अहं !]

[28] राजा—कौसल्ये, सारवती खल्वसि । त्वया हि खलु रामो गर्भे धृतः ।

[29] अहं हि दुःखमत्यन्तमसह्यं ज्वलनोपमम् ।
नैव सोढुं न संहर्तुं शक्नोमि क्षुपितेन्द्रियः ॥९॥

[30] (सुमित्रां विलोक्य) इयमपरा का ?

[31] कौसल्या—महाराज, वत्स लक्ष्मण........
[महाराअ, वच्छ लक्खण ....] (इत्यर्धोक्ते)

[32] राजा—(सहसोत्थाय) क्वासौ क्वासौ लक्ष्मणः ? न दृश्यते ! भोः कष्टम् !

[33] (देव्यौ ससंभ्रममुत्थाय राजानमवलम्बेते)

[34] कौसल्या—महाराज, वत्सलक्ष्मणस्य जननी सुमित्रेति वक्तुं मनोपक्रान्तम्। [महाराअ, वच्छलक्खणस्स जणणी सुमित्त त्ति वत्तु मए उवक्कन्तं]

[35] राजा—अयि सुमित्रे,

[36] तवैव पुत्रः सत्पुत्रो येन नक्तन्दिवं वने ।
रामो रघुकुलश्रेष्ठश्छाययेवानुगम्यते ॥१०॥

[37] (प्रविश्य) काञ्चुकीयः—जयतु महाराजः ! एष खलु तत्रभवान् सुमन्त्रः प्राप्तः ।

राजा—(सहसोत्थाय सहर्षम्) अपि रामेण ?

काञ्चुकीयः—न खलु । रथेन ।

राजा—कथं कथं रथेन केवलेन ? (इति मूर्छितः पतति)

देव्यौ—महाराज, समस्ससिहि, समस्ससिहि ।
[महाराज, समाश्वसिहि, समाश्वसिहि ।] (गात्राणि परामृशतः)

काञ्चुकीयः—भो कष्टम् ! ईदृग्विधाः पुरुषविशेषा ईदृशी-मापदं प्राप्नुवन्तीति विधिरनतिक्रमणीयः । महाराज, समाश्वसिहि समाश्वसिहि ।

राजा—(किञ्चित् समाश्वस्य) बालके, सुमन्त्र एक एव ननु प्राप्तः ?

काञ्चुकीयः—महाराज, अथ किम् ।

राजा—कष्टं भो !

शून्यः प्राप्तो यदि रथो भग्नो मम मनोरथः ।
नूनं दशरथं नेतुं कालेन प्रेषितो रथः ॥११॥

तेन हि शीघ्रं प्रवेश्यताम् ।

काञ्चुकीयः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

राजा—धन्याः खलु वने वातास्तटाकपरिवर्तिनः ।
विचरन्तं वने रामं ये स्पृशन्ति यथासुखम् ॥१२॥

(प्रविश्य) सुमन्त्रः—(सवैक्लव्यं निरूप्य, सशोकम्)

एते भृत्याः स्वानि कर्माणि हित्वा
स्नेहाद्रामे जातबाष्पाकुलाक्षाः ।
चिन्तादीनाः शोकमन्दप्रदेहा
निःशेषान्तं पार्थिवं गर्हयन्ति ॥१३॥

[51] (उपेत्य) जयतु महाराजः ।

[52] **राजा**—भ्रातः सुमन्त्र, क्व मे ज्येष्ठो रामः ? ...
नहि नहि युक्तमभिहितं मया ।

[53] क्व ते ज्येष्ठो रामः ? प्रियसुत, सुतः सा क्व दुहिता
विदेहानां भर्तुर्निरतिशयभक्तिर्गुरुजने ?
क्व वा सौमित्रिर्मो हतपितृकमासन्नमरणं
किमप्याहुः किं ते सकलजनशोकार्णवकरम् ॥१४॥

[54] **सुमन्त्रः**—महाराज, मा मैवममङ्गलवचनानि भाषिष्ठाः ।
अचिरादेव तान् द्रक्ष्यसि ।

[55] **राजा**—सत्यमयुक्तमभिहितं मया । नायं तपस्विनामुचितः प्रश्नः ।
तत् कथ्यताम्—'अपि तपस्विनां तपो वर्धते ? अप्यरण्यानि स्वाधीनानि
विचरन्ती वैदेही न परिखिद्यते ? '

[56] **सुमित्रा**—सुमन्त्र, बहुवल्कलालंकृतशरीरा बालाप्यबालचारित्रा
भर्तुः सहधर्मचारिणी अस्मान् महाराजं च किञ्चिन्नालपति ?
[सुमन्त, बहुवक्कलालङ्किदसरीरा बाला वि अबालचारित्ता भत्तुणो सहधम्म-
आरिणी अह्मे महाराअं च किंवि णाळवदि ?]

[57] **सुमन्त्रः**—सर्वं एव महाराजम्....

[58] **राजा**—न न; श्रोत्ररसायनैर्मम हृदयातुरौषधैस्तेषां नामधेयैरेव
श्रावय ।

[59] **सुमन्त्रः**—यदाज्ञापयति महाराजः । आयुष्मान् रामः ।

[60] **राजा**—राम इति ? अयं रामः । तन्नामश्रवणात् स्पृष्ट इव
मे प्रतिभाति । ततस्ततः ?

[61] **सुमन्त्रः**—आयुष्मान् लक्ष्मणः ।

राजा—(आत्मन्यावलोक्य)

अयममरपतेः सखा दिलीपो रघुरयमत्रभवानजः पिता मे ।
किमभिगमनकारणं भवद्भिः सह वसने समयो ममापि तत्र ॥

राम, वैदेहि, लक्ष्मण, अहमितः पितॄणां सकाशं गच्छामि । हे पितरः, अयमयमागच्छामि । (मूर्छया पतति)

(काञ्चुकीयो यवनिकास्तरणं करोति)

सर्वे—हा हा महाराजः ! [हा हा महाराओ !]

(निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः

॥ अथ तृतीयोऽङ्कः ॥

(ततः प्रविशति सुधाकारः)

सुधाकारः—(सम्मार्जनादीनि कृत्वा) भवतु, इदानीं कृतमत्र कार्यमार्यसंभवकस्याज्ञप्तम् । यावन्मुहूर्तं स्वप्स्यामि । (स्वपिति)
[भोदु, दाणिं किदं एत्थ कम्मं अय्यसम्भवअस्स आणत्तं । जाव मुहुत्तं सुविस्सं ।]

(प्रविश्य) भटः—(चेटमुपगम्य, ताडयित्वा) अहो दास्याः पुत्र ! किमिदानीं कर्म न करोषि ? (ताडयति)
[अहो दासीएपुत्त ! किं दाणिं कम्मं ण करेसि ?]

सुधाकारः—(बुद्ध्वा) ताडय मां, ताडय माम् !
[ताडेहि मं, ताडेहि मं ।]

भटः—ताडिते त्वं किं करिष्यसि ? [ताडिदे तुवं किं करिस्ससि]

सुधाकारः—[अधन्यस्य मम हस्तशीर्षकेण बाहुमर्दनं नास्ति]
[अधण्णस्स मम हत्थसीसएण बाहुमद्दणं णत्थि ।]

[8] भटः—बाहुसहस्रेण किं कार्यम् ? [बाहुसहस्सेण किं कय्यं ?]

सुधाकारः—त्वां हनिष्यामि । [तुवं हणिस्स।]

[9] भटः—एहि दास्याःपुत्र ! मृते मोक्ष्यामि ।

[एहि दासीएपुत्त, मुदे मुञ्चस्स।] (पुनरपि ताडयति)

[9] सुधाकारः—(रुदित्वा) शक्यमिदानीं भर्तः मेऽपराधं ज्ञातुम् ? [सक्क दाणि भट्टा मे अवराहं जाणिदुम् ?]

[10] भटः—नास्ति किलापराधो नास्ति ? ननु मया सन्दिष्टो भर्तृदारकस्य रामस्य राज्यविभ्रष्टकृतसन्तापेन स्वर्गं गतस्य भर्तुर्दशरथस्य प्रतिमागेहं द्रष्टुमद्य कौसल्यापुरोगैः सर्वैरन्तःपुरैरिहागन्तव्यमिति ? अत्रेदानीं त्वया किं कृतम् ? [णत्थि किल अवराहो णत्थि ? णं मए सन्दिट्ठो भट्टिदारअस्स रामस्स रज्जविब्भट्ठकिदसन्दावेण सग्गं गदस्स भट्टिणो दसरहस्स पडिमागेहं दट्ठुं अज्ज कोसल्लापुरोएहि सव्वेहि अन्तेउरेहि इह आअन्तव्वं त्ति । एत्थ दाणि तुए किं किदं ?]

[11] सुधाकारः—पश्यतु भर्ता । अपनीतकपोतसन्दानकं तावद् गर्भगृहम् । संधवर्णकदत्तचन्दनपञ्चाङ्गुला भित्तयः । अवसक्तमाल्यदामशोभीनि द्वाराणि । प्रकीर्णा वालुकाः । अत्रेदानीं मया किं न कृतम् ? [पेक्खदु भट्टा । अवणीदकवोदसन्दाणअं दाव गब्भगिहं । सोहवण्णअदत्तचन्दणपञ्चङ्गुला भित्तीओ ओसत्तमल्लदामसोहीणि दुवाराणि। पइण्णा वालुआ। एत्थ दाणि मए किं ण किदं ?]

[12] भटः—यद्येवं विश्वस्तो गच्छ । यावदहमपि सर्वं कृतमिति अमात्याय निवेदयामि । [जइ एवं विस्सत्थो गच्छ। जाव अहं वि सव्वं किदं त्ति अमच्चस्स णिवेदेमि।]

(निष्क्रान्तौ)

[13] प्रवेशकः

राजा—(आचम्यावलोक्य)

अयममरपतेः सखा दिलीपो रघुरयमत्रभवानजः पिता मे ।
किमभिगमनकारणं भवद्भिः सह वसने समयो ममापि तत्र ॥

राम, वैदेहि, लक्ष्मण, अहमित पितृणा सकाश गच्छामि। हे पितर, अयमयमागच्छामि। (मूर्छया पतति)

(काञ्चुकीयो यवनिकास्तरण करोति)

सर्वे—हा हा महाराज ! [हा हा महाराओ !]

(निष्क्रान्ता सर्वे)

इति द्वितीयोऽङ्कः

॥ अथ तृतीयोऽङ्कः ॥

(ततः प्रविशति सुधाकार)

सुधाकारः—(सम्मार्जनादीनि कृत्वा) भवतु, इदानीं कृतमत्र कार्यमार्यसम्भवकस्याज्ञप्तम् । यावन्मुहूर्तं स्वप्स्यामि । (स्वपिति)
[भोदु, दाणिं किद एत्थ कय्य अय्यसम्भवअस्स आणत्त । जाव मुहुत्त सुविस्स ।]

(प्रविश्य) भटः—(उपगम्य, ताडयित्वा) अहो दास्या पुत्र ! किमिदानीं कर्म न करोषि ? (ताडयति)
[अहो दासीएपुत्त ! किं दाणिं कम्म ण करेसि ?]

सुधाकारः—(रुदित्वा) ताडय मा, ताडय माम् ।
[ताडेहि म, ताडेहि म ।]

भटः—ताडिते त्व किं करिष्यसि ? [ताडिदे तुव किं करिस्ससि]

सुधाकारः—[अधन्यस्य मम कर्तरीस्पर्शेन बाहुमहस्य नास्ति]
[अहण्णस्स मम कत्तरीफस्स णत्थि बाहुसहस्स णत्थि ।]

[8] भटः—बाहुसहस्रेण किं कार्यम् ? [बाहुसहस्सेण किं कय्यं ?]

सुधाकारः—त्वां हनिष्यामि ! [तुमं हणिस्सं।]

[9] भटः- एहि दास्याःपुत्र ! मृते मोक्ष्यामि ।
[एहि दासीएपुत्त, मुदे मुञ्चस्सं।] (पुनरपि ताडयति)

[9] सुधाकारः—(रुदित्वा) शक्यमिदानीं भर्तः मेऽपराधं ज्ञातुम् ?
[सक्कं दाणि भट्टा मे अवराहं जाणिदुम् ?]

[10] भटः—नास्ति किलापराधो नास्ति ? ननु मया सन्दिष्टो भर्तृदारकस्य रामस्य राज्यविभ्रष्टकृतसन्तापेन स्वर्गं गतस्य भर्तुर्दशरथस्य प्रतिमागेहं द्रष्टुमद्य कौसल्यापुरोगैः सर्वैरन्तःपुरैरिहागन्तव्यमिति ? अथेदानीं त्वया किं कृतम् ? [णत्थि किल अवराहो णत्थि ? ण मए सन्दिट्ठो भट्टिदारअस्स रामस्स रज्जविब्भट्ठकिदसन्दावेण सग्गं गदस्स भट्टिणो दसरहस्स पडिमागेहं दट्ठुं अज्ज कोसल्लापुरोएहि सव्वेहि अन्तेउरेहि इह आअन्तव्वं त्ति । एत्थ दाणिं तुए किं किदं ?]

[11] सुधाकारः—पश्यतु भर्ता । अपनीतकपोतसन्तानकं तावद् गर्भगृहम् । सौधपर्णकदत्तचन्दनपञ्चाङ्गुला भित्तयः । अवसक्तमाल्यदामशोभीनि द्वाराणि । प्रकीर्णा वालुकाः । अथेदानीं मया किं न कृतम् ? [पेक्खदु भट्टा । अवणीदकवोदसन्दाणअं दाव गब्भगिहं । सोहवण्णअदत्तचन्दणपञ्चङ्गुला भित्तीओ ओसत्तमल्लदामसोहीणि दुवाराणि। पइण्णा वालुआ। एत्थ दाणिं मए किं ण किदं ?]

[12] भटः—यद्येवं विश्रब्धो गच्छ । यावदहमपि सर्वं कृतमिति अमात्याय निवेदयामि । [जइ एवं विस्सद्धो गच्छ। जाव अहं वि सव्वं किदं त्ति अमच्चस्स णिवेदेमि।]

(निष्क्रान्तौ)

[13] प्रवेशकः

[14] (ततः प्रविशति भरतो रथेन सूतश्च)

[15] भरतः—(सावेगम्) सूत, चिरं मातुलपरिचयादविज्ञातवृत्तान्तोऽस्मि। श्रुतं मया दृढमकल्यशरीरो महाराज इति। तदुच्यताम्—

[16] पितुर्मे को व्याधिः?

[17] सूतः— हृदयपरितापः खलु महान्।

[18] भरतः—किमाहुस्तं वैद्याः?

[19] सूतः— न खलु भिषजस्तत्र निपुणाः।

[20] भरतः—किमाहारं भुङ्क्ते? शयनमपि?

[21] सूतः— भूमौ निरशनः

[22] भरतः—किमाशा स्याद्?

[23] सूतः— दैवं

[24] भरतः— स्फुरति हृदयं वाहय रथम्॥१

[25] सूतः—यदाज्ञापयत्यायुष्मान्। (रथं वाहयति)

[26] भरतः—(रथवेगं निरूप्य) अहो नु खलु रथवेगः। एते ते

द्रुमा धावन्तीव द्रुतरथगतिक्षीणविषया
नदीवोद्वृत्ताम्बुर्निपतति मही नेमिविवरे।
अरव्यक्तिर्नष्टा स्थितमिव जवाच्चक्रवलयं
रजश्चाश्वोद्धूतं पतति पुरतो नानुपतति॥२॥

[27] सूतः—आयुष्मन्, सोपस्नेहतया वृक्षाणामभितः खल्वयोध्या भवितव्यम्।

[28] भरतः—अहो नु खलु स्वजनदर्शनोत्सुकस्य त्वरता मे मनसः सम्प्रति हि—

[35] पतितमिव शिरः पितुः पादयोः
स्निह्यतेवास्मि राज्ञा समुत्थापितः ।
त्वरितमुपगता इव भ्रातरः
क्लेदयन्तीव मामश्रुभिर्मातरः ॥३॥

[37] सदृश इति महानिति व्यायतश्चेति
भृत्यैरिवाहं स्तुतः सेवया ।
परिहसितमिवात्मनस्तत्र पश्यामि
वेषं च भाषां च सौमित्रिणा ॥४॥

[38] सूतः—(आत्मगतम्) भोः कष्टम् ! यदयमविज्ञाय महाराज-विनाशमुदर्के निष्फलामाशां परिवहन्नयोध्यां प्रवेक्ष्यति कुमारः । जानद्भिरप्यस्माभिर्न निवेद्यते । कुतः,

[30] पितुः प्राणपरित्यागं मातुरैश्वर्यलुब्धताम् ।
ज्येष्ठभ्रातुः प्रवासं च त्रीन् दोषान् कोऽभिधास्यति ॥५॥

[31] (प्रविश्य) भटः—जयतु कुमारः !

[32] भरतः—भद्र, किं शत्रुघ्नो माम् [1]अभिगतः ?

[33] भटः—अभिगत एव खलु वर्तते कुमार । उपाध्यायास्तु भवन्तमाहुः ।

[34] भरतः—किमिति किमिति ?

[35] भटः—"एकनाडिकावशेषः कृत्तिकाविषयः । तस्मात् प्रतिपन्नायामेव रोहिण्यामयोध्यां प्रवेक्ष्यति कुमारः" ।

[39] भरतः—बाढमेवम् । न मया गुरुवचनमतिक्रान्तपूर्वम् । गच्छ त्वम् ।

[40] भटः—यदाज्ञापयति कुमारः । (निष्क्रान्तः)

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[1] अभितः

देवकुलिकः—अयं खलु तावत् प्रियावियोगनिर्वेदपरित्यक्तराज्यभारो नित्यावभृथस्नानप्रशान्तरजा अजः।

भरतः—नमोऽस्तु श्लाघनीयपश्चात्तापाय। (दशरथस्य प्रतिमामवलोकयन् पर्याकुलो भूत्वा) भोः, बहुमानव्याक्षिप्तेन मनसा सुव्यक्तं नावधारितम्। अभिधीयतां कस्तावदत्रभवान्।

देवकुलिकः—अयं दिलीपः।

भरतः—पितृपितामहो महाराजस्य। ततस्ततः?

देवकुलिकः—अत्रभवान् रघुः।

भरतः—पितामहो महाराजस्य! ततस्ततः?

देवकुलिकः—अत्रभवानजः।

भरतः—पिता तातस्य। किमिति, किमिति?

देवकुलिकः—अयं दिलीपः, अयं रघुः, अयमजः।

भरतः—भवन्तं किंचित् पृच्छामि। धरमाणानामपि प्रतिमाः स्थाप्यन्ते?

देवकुलिकः—न खलु; अतिक्रान्तानामेव।

भरतः—तेन ह्यापृच्छे भवन्तम्।

देवकुलिकः—तिष्ठ।

येन प्राणाश्च राज्यं च स्त्रीशुल्कार्थे विसर्जिताः।
इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसि ॥९॥

भरतः—हा तात! (मूर्छितः पतति। पुनः प्रत्यागत्य)

हृदय भव सकामं यत्कृते शङ्कसे त्वं
शृणु पितृनिधनं तद्गच्छ धैर्यं च तावत्।

स्पृशति तु यदि नीचो मामयं शुल्कशब्द-
स्त्वथ च भवति सत्यं तत्र देहो विशोध्यः ॥१०॥

[78] आर्य !

[79] देवकुलिकः—आर्येति इक्ष्वाकुकुलालापः खल्वयम् । कच्चित् कैकेयीपुत्रो भरतो भवान् ननु ?

[80] भरतः—अथ किम्, अथ किम् । दशरथपुत्रो भरतोऽस्मि, न कैकेय्याः ।

[81] देवकुलिकः—तेन ह्यापृच्छे भवन्तम् ।

[82] भरतः—तिष्ठ, शेषमभिधीयताम् ।

[83] देवकुलिकः—का गतिः । श्रूयताम् । उपरतस्तत्रभवान् दशरथः। सीतालक्ष्मणसहायस्य रामस्य वनगमनप्रयोजनं न जाने ।

[84] भरतः—कथं, कथमार्योऽपि वनं गतः ? (द्विगुणं मोहमुपगतः)

[85] देवकुलिकः—कुमार, समाश्वसिहि समाश्वसिहि ।

[86] भरतः—(समाश्वस्य)

अयोध्यामटवीभूतां पित्रा भ्रात्रा च वर्जिताम् ।
पिपासार्तोऽनुधावामि क्षीणतोयां नदीमिव ॥११॥ R.C.

[87] आर्य, विस्तरश्रवणं मे मनसः स्थैर्यमुत्पादयति । तत् सर्वमनवशेषमभिधीयताम् ।

[88] देवकुलिकः—श्रूयताम् । तत्रभवता राज्ञाभिषिच्यमाने तत्रभवति रामे, भवतो जनन्याभिहितं किल ।

[89] भरतः—तिष्ठ ।

[90] तं स्मृत्वा शुल्कदोषं भवतु मम सुतो राजेत्यभिहितं
तद्वैर्येणाश्वसत्या व्रज सुत वनमित्यार्योऽप्यभिहितः ।
तं दृष्ट्वा बद्धचीरं निधनमसदृशं राजा ननु गतः
पात्यन्ते धिक्प्रलापा ननु मयि सदृशाः दोषाः प्रकृतिभिः॥
(मोहमुपगतः)

[91] (नेपथ्ये) उत्सरतार्याः, उत्सरत । [उस्सरह अय्या, उस्सरह !]

[92] देवकुलिकः—(विलोक्य) अये,

[93] काले खल्वागता देव्यः पुत्रे मोहमुपागते ।
हस्तस्पर्शो हि मातॄणामजलस्य जलाञ्जलिः ॥१३॥

[94] (ततः प्रविशन्ति देव्यः सुमन्त्रश्च)

[95] सुमन्त्रः—इत इतो भवत्यः ।

[96] इदं गृहं तत् प्रतिमानृपस्य नः समुच्छ्रयो यस्य स हर्म्यदुर्लभः ।
अयन्त्रितैरप्रतिहारिकागतैर्विना प्रणामं पथिकैरुपास्यते ॥१४॥

[97] (प्रविश्यावलोक्य) भवत्यः, न खलु न खलु प्रवेष्टव्यम् ।

[98] अयं हि पतितः कोऽपि वयस्थ इव पार्थिवः ।

[99] देवकुलिकः—
परशङ्कामलं कर्तुं गृह्यतां भरतो ह्ययम् ॥ १५ ॥
(निष्क्रान्तः)

[100] देव्यः—(सहसोपगम्य) हा जात ! भरत ! [हा जाद ! भरद !]

[101] भरतः—(किञ्चित् समाश्वस्य) आर्य !

[102] सुमन्त्रः—जयतु महा....(इत्यर्धोक्ते सविषादम्) अहो, स्वर-सादृश्यम् ! मन्ये प्रतिमास्थो महाराजो व्याहरतीति ।

[103] भरतः—अथ मातॄणामिदानीं कावस्था ?

[104] देव्यः—जात, एषा नोऽवस्था ! [जाद, एसा णो अवत्था !]
(अवगुण्ठनमपनयन्ति)

[105] सुमन्त्रः—भवत्यः, निगृह्यतामुत्कण्ठा ।

[106] भरतः—(सुमन्त्रं विलोक्य) सर्वमसुदाचारसन्निकर्षस्तु मां सूचयति । कच्चित् तातसुमन्त्रो भवान् ननु ?

[107] सुमन्त्रः—कुमार, अथ किम् । सुमन्त्रोऽस्मि ।

[108] अन्वास्यमानश्चिरजीवदोषैः
कृतघ्नभावेन विडम्ब्यमानः ।
अहं हि तस्मिन् नृपतौ विपन्ने
जीवामि शून्यस्य रथस्य सूतः ॥१६॥

[109] भरतः—हा तात ! (उत्थाय) तात, अभिवादनक्रममुपदेष्टुम् इच्छामि मातृणाम् ।

[110] सुमन्त्रः—बाढम् । इयं तत्रभवतो रामस्य जननी देवी कौसल्या ।

[111] भरतः—अम्ब, अनपराद्धोऽहमभिवादये ।

[112] कौसल्या—जात, निस्सन्तापो भव । [जाद, णिस्सन्दावो होहि]

[113] भरतः—(आत्मगतम्) आक्रुष्ट इवास्म्यनेन । (प्रकाशम्) अनुगृहीतोऽस्मि । ततस्ततः ?

[114] सुमन्त्रः—इयं तत्रभवतो लक्ष्मणस्य जननी देवी सुमित्रा ।

[115] भरतः—अम्ब, लक्ष्मणेन अतिसन्धितोऽहमभिवादये ।

[116] सुमित्रा—जात, यशोभागी भव । [जाद, जसोभाई होहि ।]

[117] भरतः—अम्ब, इदं प्रयतिष्ये । अनुगृहीतोऽस्मि । ततस्ततः ?

[118] सुमन्त्रः—इयं ते जननी ।

[119] भरतः—(सरोषमुत्थाय) आः पापे !

मम मातुश्च मातुश्च मध्यस्था त्वं न शोभसे ।
गङ्गायमुनयोर्मध्ये कुनदीव प्रवेशिता ॥१७॥

कैकेयी—जात, किं मया कृतम्? [जाद, किं मए किद?]

भरतः—किं कृतमिति वदसि?

वयमयशसा चीरेणार्यो नृपो गृहमृत्युना
प्रततरुदितैः कृत्स्नायोध्या मृगैः सह लक्ष्मणः ।
दयिततनयाः शोकेनाम्बाः स्नुषाध्वपरिश्रमैः
धिगिति वचसा चोग्रेणात्मा त्वया ननु योजिता॥

कौसल्या—जात, सर्वसमुदाचारमध्यस्थ, किं न वन्दसे मातर
[जाद, सव्वसमुदाआरमज्झत्थो किं ण वन्दसि मादरं?]

भरतः—मातरमिति? अम्ब, त्वमेव मे माता। अम्ब, अभिवाद

कौसल्या—नहि नहि, इयं ते जननी ।
[णहि णहि, इअं दे जणणी ।]

भरतः—आसीत् पुरा । न तु इदानीम् । पश्यतु भवती

त्यक्त्वा स्नेहं शीलसङ्क्रान्तदोषैः
पुत्रास्तावत्त्वन्यपुत्राः क्रियन्ते ।
लोकेऽपूर्वं स्थापयाम्येष धर्मं
भर्तृद्रोहादस्तु माताप्यमाता ॥१९॥

कैकेयी—जात, महाराजस्य सत्यवचनं रक्षन्त्या मया तथोक्तम्
[जाद, महाराअस्स सच्चवअणं रक्खन्तीए मए तह उत्तं ।]

भरतः—किमिति किमिति?

कैकेयी—पुत्रको मे राजा भवतु इति ।
[पुत्तओ मे राजा होदु त्ति ।]

[132] भरतः—अथ स इदानीमार्योऽपि भवत्याः कः ?

[133] पितुर्मे नौरसः पुत्रः ? न क्रमेणाभिषिच्यते ?
दयिता भ्रातरो न स्युः ? प्रकृतीनां न रोचते ?

[134] कैकेयी—जात, शुल्कलुब्धा ननु प्रष्टव्या ?
[जाद, सुक्कलुद्धा णणु पुच्छिदव्वा ?]

[135] भरतः—वल्कलैर्हृतराजश्रीः पदातिः सह भार्यया ।
वनवासं त्वयाज्ञप्तः शुल्केऽप्येतदुदाहृतम् ॥२१॥

[136] कैकेयी—जात, देशकाले निवेदयामि। [जाद, देसकाले णिवेदेमि।]

[137] भरतः—अयशसि यदि लोभः कीर्तयित्वा किमस्मान्
किमु नृपकलतर्षः किं नरेन्द्रो न दद्यात् ।
अथ तु नृपतिमातेत्येष शब्दस्तवेष्टो
वदतु भवति सत्यं किं तवार्यो न पुत्रः ॥२२॥

[138] कष्टं कृतं भवत्या !

[139] त्वया राज्यैषिण्या नृपतिरसुभिर्नैव गणितः
सुतं ज्येष्ठं च त्वं व्रज वनमिति प्रेषितवती ।
न शीर्णं यद् दृष्ट्वा जनकतनयां वल्कलवतीम्
अहो धात्रा सृष्टं भवति हृदयं वज्रकठिनम् ॥२३॥

[140] सुमन्त्रः—कुमार, एतौ वसिष्ठवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य भवन्तं प्रत्युद्गतौ विज्ञापयतः ।

[141] गोपहीना यथा गावो विलयं यान्त्यपालिताः ।
एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥२४॥

[142] भरतः—अनुगच्छन्तु मां प्रकृतयः ।

[143] सुमन्त्रः—अभिषेकं विसृज्य क्व भवान् यास्यति ?

[144] भरतः—अभिषेकमिति ? इहात्रभवत्यै प्रदीयताम् ।

[145] सुमन्त्रः—क्व भवान् यास्यति ?

[146] भरतः—

तत्र यास्यामि यत्रासौ वर्तते लक्ष्मणप्रियः ।
नायोध्या तं विनायोध्या सायोध्या यत्र राघवः ॥

(निष्क्रान्ताः सर्वे)

इति तृतीयोऽङ्कः

॥ अथ चतुर्थोऽङ्कः ॥

(ततः प्रविशतः चेट्यौ)

[1] विजया—हला नन्दिनिके, भण भण । अद्य कौसल्यापुरोगैः सर्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुं गतैस्तत्र किल भर्तृदारको भरतो दृष्टः । अहं च मन्दभागा द्वारे स्थिता । [हला णन्दिणिए, भणहि भणेहि । अज्ज कोसल्लापुरोगेहिं सव्वेहिं अन्तेउरेहिं पडिमागेहं दट्ठुं गदेहिं तहिं किल भट्टिदारओ भरदो दिट्ठो । अहं च मन्दभाआ दुवारे ट्ठिदा ।]

[2] नन्दिनिका—हला, दृष्टोऽस्माभिः कौतूहलेन भर्तृदारको भरतः । [हला, दिट्ठो अह्मेहि कोदूहलेण भट्टिदारओ भरदो ।]

[3] विजया—भट्टिनी कुमारेण किं भणिता ? [भट्टिणी कुमारेण किं भणिआ ?]

[4] नन्दिनिका—किं भणितम् ? अवलोकितुमपि नेच्छति कुमारः । [किं भणिदं ? ओलोइदुं वि णेच्छदि कुमारो ।]

[5] विजया—अहो अत्याहितम्! राज्यलुब्धया भर्तृदारकस्य रामस्य राज्यविभ्रष्टं कुर्वत्यात्मनो वैधव्यमादिष्टम्। लोकोऽपि विनाशं गमितः। निर्घृणा खलु भट्टिनी! पापकं कृतम्! [अहो अच्चाहिदम्। रज्जलुद्धाए भट्टिदारअस्स रामस्स रज्जविब्भट्टं करन्तीए अत्तणो वेहव्वं आदिट्ठं। लोवो वि विणासं गमिओ। णिग्घिणा हु भट्टिणी! पावअं किदं!]

[6] नन्दिनिका—हला, शृणु। प्रकृतिभिरानीतमभिषेकं विसृज्य रामतपोवनं गतः कुमारः। [हला, सुणाहि। पईदीहि आणीदं अभिसेअं विसज्जिअ रामतवोवणं गदो कुमारो।]

[7] विजया—(सविषादम्) हम्! एवं गतः कुमारः। नन्दिनिके, एह्यावां भट्टिनीं पश्यावः। [हं! एवं गदो कुमारो! णन्दिणीए, एहि अम्हे भट्टिणिं पेक्खामो।] (निष्क्रान्ते)

[8] प्रवेशकः

[9] (ततः प्रविशति भरतो रथेन सुमन्त्रः सूतश्च)

[10] भरतः—स्वर्गं गते नरपतौ सुकृतानुयात्रे
पौराश्रुपातसलिलैरनुगम्यमानः।
द्रष्टुं प्रयाम्यकृपणेषु तपोवनेषु
रामाभिधानमपरं जगतः शशाङ्कम् ॥१॥

[11] सुमन्त्रः—एष एष आयुष्मान् भरतः।

[12] दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो
यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः।
भ्राता पितुः प्रियकरस्य जगत्प्रियस्य
रामस्य रामसदृशेन पथा प्रयाति ॥२॥

[13] भरतः—भोस्तात!

[14] सुमन्त्रः—कुमार, अयमस्मि ।

[15] भरतः—क्व तत्रभवान् ममार्यो रामः ? क्वासौ महाराजस्य प्रतिनिधिः ? क्व *सन्निदर्शनं सारवताम् ? क्वासौ प्रत्यादेशो राज्यलुब्धायाः कैकेय्याः ? क्व तत् पात्रं यशसः ? क्वासौ नरपतेः पुत्रः ? क्वासौ सत्यमनुव्रतः ?

[16] मम मातुः प्रियं कर्तुं येन लक्ष्मीर्विसर्जिता ।
तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥३॥

[17] सुमन्त्रः—कुमार, एतस्मिन् आश्रमपदे

[18] अत्र रामश्च सीता च लक्ष्मणश्च महायशाः ।
सत्यं शीलं च भक्तिश्च येषु विग्रहवत् स्थिता§ ॥४॥

[19] भरतः—तेन हि स्थाप्यतां रथः ।

[20] सूतः—यदाज्ञापयत्यायुष्मान् । (तथा करोति)

[21] भरतः—(रथादवतीर्य) सूत, एकान्ते विश्रामयाश्वान् ।

[22] सूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः)

[23] भरतः—भोस्तात, निवेद्यतां निवेद्यताम् !

[24] सुमन्त्रः—कुमार, किमिति निवेद्यते ?

[25] भरतः—राज्यलुब्धायाः कैकेय्याः पुत्रो भरतः प्राप्त इति ।

[26] सुमन्त्रः—कुमार, अलं गुरुजनापवादमभिधातुम् ।

[27] भरतः—सुष्ठु; न न्याय्यं परदोषमभिधातुम् । तेन हि उच्यतामिक्ष्वाकुकुलव्यङ्गभूतो भरतो दर्शनमभिलषतीति ।

[28] सुमन्त्रः—कुमार, नाहमेवं वक्तुं समर्थः । अथ पुनर्भरतः प्राप्त इति ब्रूयाम् ।

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* तन्निदर्शनम् § स्थिताः

[37] भरतः—न न। नाम केवलमभिधीयमानमकृतप्रायश्चित्तमिव मे प्रतिभाति। किं ब्राह्मणानामपि परेण निवेदनं क्रियते? तस्मात् तिष्ठतु तातः। अहमेव निवेदयिष्ये। भो भोः। निवेद्यतां निवेद्यतां तत्र भवते पितृवचनकराय राघवाय—

[31] निर्घृणश्च कृतघ्नश्च प्राकृतः प्रियसाहसः।
भक्तिमानागतः कश्चित् कथं तिष्ठतु यात्विति ॥५॥

[31] (ततः प्रविशति रामः सीतालक्ष्मणाभ्याम्)

[32] रामः—(आकर्ण्य, सहर्षम्) सौमित्रे, किं शृणोषि? अयि विदेहराजपुत्रि, त्वमपि शृणोषि?

[33] कस्यासौ सदृशतरः स्वरः पितुर्मे
गाम्भीर्यात् परिभवतीव मेघनादम्।
यः कुर्वन् मम हृदयस्य बन्धुशङ्कां
सस्नेहः श्रुतिपथमिष्टतः प्रविष्टः ॥६॥

[34] लक्ष्मणः—आर्य, ममापि खल्वेष स्वरसंयोगो बन्धुजनबहुमानमावहति। एष हि,

[35] घनः स्पष्टो धीरः समदवृषभस्निग्धमधुरः
कलः कण्ठे वक्षस्यनुपहतसञ्चाररभसः।
यथास्थानं प्राप्य स्फुटकरणनानाक्षरतया
चतुर्णां वर्णानामभयमिव दातुं व्यवसितः ॥७॥

[36] रामः—सर्वथा नायमनान्यवस्य स्वरसंयोगः। स्नेहयतीव मे हृदयम्। वत्स लक्ष्मण, दृश्यतां तावत्।

[37] लक्ष्मणः—यदाज्ञापयत्यार्यः। (परिक्रामति)

[31] भरतः—अये, कथं न कश्चित् प्रतिवचनं प्रयच्छति ! किं खलु विज्ञातोऽस्मि कैकेय्या पुत्रो भरत प्राप्त इति ?

[39] लक्ष्मणः—(विलोक्य) अये, अयमार्यो राम. ! न न ! रूपसादृश्यम्

[40] मुखमनुपमं त्वार्यस्याभं शशाङ्कमनोहरं
मम पितृसमं पीनं वक्षः सुरारिशरक्षतम् ।
द्युतिपरिवृतस्तेजोराशिर्जगत्प्रियदर्शनो
नरपतिरियं देवेन्द्रो वा स्वयं मधुसूदनः ॥८॥

[41] (सुमन्त्रं दृष्ट्वा) अये, तात. !

[42] सुमन्त्रः—अये, कुमारो लक्ष्मणः !

[43] भरतः—एवं गुरुरयम् । आर्य, अभिवादये ।

[44] लक्ष्मणः—एह्येहि । आयुष्मान् भव । (सुमन्त्रं वीक्ष्य) तात, कोऽत्रभवान् ?

[45] सुमन्त्रः—कुमार,

[46] रघोश्चतुर्थोयमजात् तृतीयः
पितुः प्रकाशस्य तव द्वितीयः ।
यस्यानुजस्त्वं स्वकुलस्य केतोः
तस्यानुजोऽयं भरतः कुमारः ॥९॥

लक्ष्मणः—एह्येहीक्ष्वाकुकुमार ! स्वस्ति, आयुष्मान् भव ।

[48] असुरसमरदक्षैर्वज्रसंघृष्टचापै-
रनुपमबलवीर्यैः स्वैः कुलैस्तुल्यवीर्यः ।
रघुरिव स नरेन्द्रो यज्ञविश्रान्तकोशो
भव जगति गुणानां भाजनं श्राजितानाम् ॥१०॥

भरतः—अनुगृहीतोऽस्मि।

लक्ष्मणः—कुमार, इह तिष्ठ। त्वदागमनमार्याय निवेदयामि।

भरतः—आर्य, अचिरमिदानीमभिवादयितुमिच्छामि। शीघ्रं निवेद्यताम्।

लक्ष्मणः—बाढम्। (उपेत्य) जयत्वार्यः। आर्य,

अयं ते दयितो भ्राता भरतो भ्रातृवत्सलः।
संक्रान्तं यत्र ते रूपमादर्श इव तिष्ठति ॥११॥

रामः—वत्स लक्ष्मण, किमेवं भरतः प्राप्तः?

लक्ष्मणः—आर्य, अथ किम्।

रामः—मैथिलि, भरतावलोकनार्थं विशालीक्रियतां ते चक्षुः।

सीता—आर्यपुत्र, किं भरत आगतः?
[अय्यउत्त, किं भरदो आअदो?]

रामः—मैथिलि, अथ किम्।

अद्य खल्ववगच्छामि पित्रा मे दुष्करं कृतम्।
कीदृशस्तनयस्नेहो भ्रातृस्नेहोऽयमीदृशः ॥१२॥

लक्ष्मणः—आर्य, किं प्रविशतु कुमारः?

रामः—वत्स लक्ष्मण, इदमपि तावदस्मदभिप्रायमनुवर्तयितुम् इच्छसि? गच्छ, सत्कृत्य शीघ्रं प्रवेश्यतां कुमारः।

लक्ष्मणः—यदाज्ञापयत्यार्यः।

रामः—अथवा तिष्ठ त्वम्।

इयं स्वयं गच्छतु मानहेतोर्मातेव भावं तनये निवेश्य।
तुषारपूर्णोत्पलपत्रनेत्रा हर्षास्रमासारमिवोत्सृजन्ती ॥१३॥

[66] सीता—यदार्यपुत्र आज्ञापयति। (उत्थाय, परिक्रम्य भरतमवलोक्य) हृ ततस्तां वेलामिदानीं निष्क्रान्त आर्यपुत्र। नहि नहि, रूपसादृश्यम्। [ज अय्यउत्तो आणवेदि। (उत्थाय, परिक्रम्य भरतमवलोक्य) हृ तदो ■ वेळं दाणि णिक्कन्तो अय्यउत्तो। णहि णहि, रूवसादिस्स।]

[66] सुमन्त्रः—अये वधू।

[67] भरतः—अये, इयमत्रभवती जनकराजपुत्री।

■ इदं तत् स्त्रीमयं तेजो जातं क्षेत्रोदराद्धलात्।
जनकस्य नृपेन्द्रस्य तपसः सन्निदर्शनम्॥१४॥

[69] आर्ये, अभिवादये, भरतोऽहमस्मि।

[70] सीता—(आत्मगतम्) नहि रूपमेव। स्वरयोगोऽपि स एव। (प्रकाशम्) वत्स चिरं जीव। [णहि रूवं एव्व। सरजोओ वि सो एव्व। (प्रकाशम्) वच्छ, चिरं जीव।]

[71] भरतः—अनुगृहीतोऽस्मि।

[72] सीता—एहि वत्स, भ्रातृमनोरथं पूरय।
[एहि वच्छ, भादुमणोरहं पुरेहि।]

[73] सुमन्त्रः—प्रविशतु कुमारः।

[74] भरतः—तात, इदानीं किं करिष्यसि?

■ सुमन्त्रः—अहं पश्चात् प्रवेक्ष्यामि स्वर्गं याते नराधिपे।
विदितार्थस्य रामस्य ममैतत् पूर्वदर्शनम्॥

[76] भरतः—एवमस्तु। (राममुपगम्य) आर्य, अभिवादये, भरतोऽहमस्मि।

[77] रामः—(सहर्षम्) एह्येहीक्ष्वाकुकुमार। स्वस्ति, आयुष्मान् भव।

[78] वक्षः प्रसारय कवाटपुटप्रमाणम्
आलिङ्ग मां सुविपुलेन भुजद्वयेन।

उन्नामयाननमिदं शरदिन्दुकल्पं
प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥१६॥

79 भरतः—अनुगृहीतोऽस्मि ।

80 सुमन्त्रः—(उपेत्य) जयत्वायुष्मान् !

81 रामः—हा तात !

82 गत्वा पूर्वं स्वसैन्यैरभिसरिसमये खं समानैर्विमानैः
विख्यातो यो विमर्दे स स इति बहुशः मासुराणां सुराणाम्
स श्रीमांस्त्यक्तदेहो दयितमपि विना स्नेहवन्तं भवन्तं
स्वर्गस्थः साम्प्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥

83 सुमन्त्रः—(सशोकम्)
नरपतिनिधनं भवत्प्रवासं भरतविषादमनाथतां कुलस्य ।
बहुविधमनुभूय दुष्प्रसह्यं गुण इव बहुपराद्धमायुषा मे ॥

84 सीता—रुदन्तमार्यपुत्रं पुनरपि रोदयति तातः ।
[रोदन्तं अय्यउत्तं पुणो वि रोदावीअदि तादो ।]

85 रामः—मैथिलि, एष पर्यवस्थापयाम्यात्मानम् । वत्स, लक्ष्मण, आपस्तावत् ।

86 लक्ष्मणः—यदाज्ञापयत्यार्यः ।

87 भरतः—आर्य, न खलु न्याय्यम् ! क्रमेण शुश्रूषयिष्ये । अहमेव यास्यामि । (कलशं गृहीत्वा निष्क्रम्य, प्रविश्य) इमा आपः ।

88 रामः—(आचम्य) मैथिलि, विसर्जितो खलु लक्ष्मणस्य व्यापारः ।

89 सीता—आर्यपुत्र, ननु एतेनापि शुश्रूषयितव्यः !
[अय्यउत्त, णं एदिणा वि सुस्सूसइदव्वो !]

[91] **रामः**—सुष्ठु खल्विह लक्ष्मण शुश्रूषयतु। तत्रस्थो भरत शुश्रूषयतु।

[92] **भरतः**—प्रसीदत्वार्य।

[93] इह स्थास्यामि देहेन तत्र स्थास्यामि कर्मणा।
नाम्नैव भवतो राज्यं कृतरक्षं भविष्यति ॥१९॥

[94] **रामः**—वत्स कैकेयीमातः, मा मैवम्।

[95] पितुर्नियोगादहमागतो वनं
न वत्स दर्पान्न भयान्न विभ्रमात्।
कुलं च नः सत्यधनं ब्रवीमि ते
कथं भवान् नीचपथे प्रवर्तते ॥२०॥

[96] **सुमन्त्रः**—अथेदानीमभिषेकोदकं क्व तिष्ठतु?

[97] **रामः**—यत्र मे मातामिहितं तत्रैव तावत् तिष्ठतु।

[98] **भरतः**—प्रसीदत्वार्य। आर्य, अलमिदानीं व्रणे प्रहर्तुम्।

[99] अपि सुगुण ममापि त्वत्प्रसूतिः प्रसूतिः
स खलु निभृतधीमांस्ते पिता मे पिता च।
सुपुरुष पुरुषाणां मातृदोषो न दोषो
वरद भरतमार्तं पश्य तावद्यथावत् ॥२१॥

[99] **सीता**—आर्यपुत्र, अतिकरुणं मन्त्रयते भरतः। किमिदानीमार्यपुत्रेण चिन्त्यते? [अय्यउत्त, अदिकरुणं मन्तेअदि भरदो। किं दाणि अय्यउत्तेण चिन्तीअदि?]

[100] **रामः**—मैथिलि,

[101] तं चिन्तयामि नृपतिं सुरलोकयातं
येनायमात्मजगुणिशिष्टगुणो न दृष्टः।

ईदृग्विधं गुणनिधिं समवाप्य लोकं R C
धिग् भो विधेर्यदि वलं पुरुषोत्तमेषु ॥२३॥

[102] वत्स, कैकेयीमातः !

[103] यस्त्वं परितोषितोऽस्मि भवता निष्कल्मषात्मा भवान्
त्वद्वाक्यस्य वशानुगोऽस्मि भवतः ख्यातैर्गुणैर्निर्जितः ।
किन्त्वेतन्नृपतेर्वचस्तदनृतं कर्तुं न युक्तं त्वया
किञ्चोत्पाद्य भयद्विधं भवतु ते मिथ्याभिधायी पिता ॥

[104] भरतः—यावद्भविष्यति भवन्नियमावसानं
तावद्भवेयमिह ते नृप पादमूले ।

[105] रामः—मैवं नृपः स्वसुकृतैरनुयातु सिद्धिं
मे शापितो न परिरक्षसि चेत् स्वराज्यम् ॥२४॥

[106] भरतः—हन्त, अनुत्तरमभिहितम् ! भवतु; समयतस्ते राज्यं परिपालयामि ।

[107] रामः—वत्स, कः समयः ?

[108] भरतः—मम हस्ते निक्षिप्तं तव राज्यं चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि ।

[109] रामः—एवमस्तु ।

[110] भरतः—आर्य, श्रुतम् ? आर्ये, श्रुतम् ? तात, श्रुतम् ?

[111] सर्वे—वयमपि श्रोतारः ।

[112] भरतः—आर्य, अन्यमपि वरं हर्तुमिच्छामि ।

[113] रामः—वत्स, किमिच्छसि ? किमहं ददामि ? किमहमनुशास्यामि ?

[114] भरतः—पादोपभुक्ते तव पादुके मे
एते प्रयच्छ प्रणताय मूर्ध्ना ।
यावद्भवानेष्यति कार्यसिद्धिं
तावद्भविष्याम्यनयोर्विधेयः ॥२५॥

[115] रामः—(स्वगतम्) हन्त भोः ।
[116] सुचिरेणापि कालेन यशः किञ्चिन्मयार्जितम् ।
अचिरेणैव कालेन भरतेनाद्य सञ्चितम् ॥२६॥

[117] सीता—आर्यपुत्र, ननु दीयते खलु प्रथमयाचनं भरताय ?
[अय्यउत्त, ण दीअदि खु पुढमजाअणं भरदस्स ?]

[118] रामः—तथास्तु । वत्स, गृह्यताम् । (पादुके अर्पयति)

[119] भरतः—अनुगृहीतोऽस्मि । (गृहीत्वा) आर्य, अत्राभिषेकोदकमावर्जयितुमिच्छामि ।

[120] रामः—तात, यदिष्टं भरतस्य तत् सर्वं क्रियताम् ।

[121] सुमन्त्रः—यदाज्ञापयत्यायुष्मान् ।

[122] भरतः—(आत्मगतम्) हन्त भोः !

[123] श्रद्धेयः स्वजनस्य पौररुचितो लोकस्य दृष्टिक्षमः
स्वर्गस्थस्य नराधिपस्य दयितः शीलान्वितोऽहं सुतः ।
भ्रातॄणां गुणशालिनां बहुमतः कीर्तेर्महद्भाजनं
संवादेषु कथाश्रयो गुणवतां लब्धप्रियाणां प्रियः ॥२७॥

[124] रामः—वत्स, कैकेयीमातः, राज्यं नाम मुहूर्तमपि नोपेक्षणीयम् । तस्मादद्यैव विजयाय प्रतिनिवर्त्यतां कुमार ।

[125] सीता—हम् ! अद्यैव गमिष्यति कुमारो भरतः !

[इं ! अज्ज एव्व गमिस्सदि कुमारो भरदो ?]

[126] रामः—अलमतिस्नेहेन। अद्यैव विजयाय प्रतिनिवर्ततां कुमारः।

[127] भरतः—आर्य, अद्यैवाहं गमिष्यामि।

[128] आशावन्तः पुरे पौराः स्थास्यन्ति त्वद्दिदृक्षया।
तेषां प्रीतिं करिष्यामि त्वत्प्रसादस्य दर्शनात् ॥२८॥

[129] सुमन्त्रः—आयुष्मन्, मयेदानीं किं कर्तव्यम्?

[130] रामः—तात, महाराजवत् परिपाल्यतां कुमारः।

[131] सुमन्त्रः—यदि जीवामि, तावत् प्रयतिष्ये।

[132] रामः—वत्स कैकेयीमातः; आरुह्यतां ममाग्रतो रथः।

[133] भरतः—यदाज्ञापयत्यार्यः। (रथमारोहतः)

[134] रामः—मैथिलि, इतस्तावत्। वत्स लक्ष्मण, इतस्तावत्। आश्रमपदद्वारमात्रमपि भरतस्यानुयात्रं भविष्यामः।

(निष्क्रान्ताः सर्वे)

इति चतुर्थोऽङ्कः

॥ अथ पञ्चमोऽङ्कः ॥

(ततः प्रविशति सीता तापसी च)

[1] सीता—आर्ये, उपहारसुमन आकीर्णः संमार्जित आश्रमः। आश्रमपदविभवेनानुष्ठितो देवसमुदाचारः। तद्यावदार्यपुत्रो नागच्छति तावदिमान् बालवृक्षानुदकप्रदानेनानुक्रोशयिष्यामि। [अय्ये, उवहार-सुमणाइण्णो सम्मज्जिदो अस्समो। अस्समपदविभवेण अणुट्ठिओ देवसमुदाआरो।

ता जाव अय्यउत्तो ण आअच्छदि दाव इमाणं बालरुक्खाणं उदअप्पदाणेण अणुक्कोसइस्सं ।]

[2] तापसी—अविघ्नमस्य भवतु । [अविग्घ से होदु ।]

[3] (प्रविश्य) रामः—(सशोकम्)

त्यक्त्वा तां गुरुणा मया च रहितां रम्यामयोध्यां पुरीम्
उद्यस्यापि ममाभिषेकमखिलं मत्सन्निधावागतः ।
रक्षार्थं भरतः पुनर्गुणनिधिस्तत्रैव सम्प्रेषितः
कष्टं भो नृपतेर्धुरं सुमहतीमेकः समुत्कर्षति ॥१॥

[4] (विमृश्य) ईदृशमेवैतत् । यावदिदानीमीदृशशोकविनोदनार्थमवस्थाकुटुम्बिनीं मैथिलीं पश्यामि । तत् क नु खलु गता वैदेही । (परिक्रम्य, अवलोक्य) अये, इमानि खलु प्रत्यग्राभिषिक्तानि वृक्षमूलानि अदूरगतां मैथिलीं सूचयन्ति । तथा हि ।

[5] भ्रमति सलिलं वृक्षावर्ते सफेनमवस्थितं
तृषितपतिता नैते क्लिष्टं पिबन्ति जलं खगाः ।
स्थलमभिपतन्त्यार्द्राः कीटा बिले जलपूरिते
नववलयिनो वृक्षा मूले जलक्षयरेखया ॥२॥

[6] (विलोक्य) अये, इयं वैदेही । भो, कष्टम् !

[7] योऽस्याः करः श्राम्यति दर्पणेऽपि
स नैति खेदं कलशं वहन्त्याः ।
कष्टं वनं स्त्रीजनसौकुमार्यं
समं लताभिः कठिनीकरोति ॥३॥

[8] (उपेत्य) मैथिलि, अपि तपो वर्धते !

सीता—हम् आर्यपुत्रः ! जयत्वार्यपुत्रः !
[हं अय्यउत्तो ! जेदु अय्यउत्तो !]

रामः—मैथिलि, यदि ते नास्ति धर्मविघ्नः आस्यताम् ।

सीता—यदार्यपुत्र आज्ञापयति ।
[जं अय्यउत्तो आणवेदि ।] (उपविशति)

रामः—मैथिलि, प्रतिवचनार्थिनीमिव त्वां पश्यामि । किमिदम् ?

सीता—शोकशून्यहृदयस्येवार्यपुत्रस्य मुखरागः । किमेतत् ?
[सोअसुण्णहिअअस्स विअ अय्यउत्तस्स मुहराओ । किं एदं ?]

रामः—मैथिलि, स्थाने कृता चिन्ता ।

कृतान्तशल्याभिहते शरीरे तथैव तावद् हृदयव्रणो मे ।
नानाफलाः शोकशराभिघातास्तत्रैव तत्रैव पुनः पतन्ति ॥

सीता—आर्यपुत्रस्य क इव सन्तापः ?
[अय्यउत्तस्स को विअ सन्दावो ?]

रामः—श्वस्तत्रभवतस्तातस्यानुसंवत्सरश्राद्धविधिः । कल्पविशेषेण निवपनक्रियामिच्छन्ति पितरः । तत् कथं निर्वर्तयिष्यामीत्येतच्चिन्त्यते । अथवा

गच्छन्ति तुष्टिं खलु येन केन
ते एव जानन्ति हि तां दशां मे ।
इच्छामि पूजां च तथापि कर्तुं
तातस्य रामस्य च सानुरूपाम् ॥५॥

सीता—आर्यपुत्र, निर्वर्तयिष्यति श्राद्धं भरत ऋद्ध्या; अवस्थानुरूपं फलोदकेनाप्यार्यपुत्रः । एतत् तातस्य बहुमततरं भविष्यति ।
[अय्यउत्त, णिव्वत्तइस्सदि सद्धं भरदो रिद्धीए; अवत्थाणुरूवं फलोदएण वि अय्यउत्तो । एदं तादस्स बहुमदअरं भविस्सदि ।]

[91] रामः—मैथिलि,

[92] फलानि दृष्ट्वा दर्भेषु स्वहस्तरचितानि नः ।
स्मारितो वनवासं च तातस्तत्रापि रोदिति ॥६॥

[93] (ततः प्रविशति परिव्राजकवेषो रावणः)

[94] रावणः—एष भोः !

नियतमनियतात्मा रूपमेतद् गृहीत्वा
खरवधकृतवैरं राघवं वञ्चयित्वा
स्वरपदपरिहीनां हव्यधारामिवाहं
जनकनृपसुतां तां हर्तुकामः प्रयामि ॥७॥

[95] (परिक्रम्यावलोक्य) इदं रामस्याश्रमपदद्वारम् । यावदवतरामि। (अवतरति) यावदहमप्यतिथिसमुदाचारमनुष्ठास्यामि । अहमतिथि । कोऽत्र भोः ?

[96] रामः—(श्रुत्वा) स्वागतमतिथये ।

[97] रावणः—साधु, विशेषितं खलु रूपं स्वरेण ।

[98] रामः—(विलोक्य) अये भगवान् ! भगवन् , अभिवादये ।

[99] रावणः—स्वस्ति ।

[100] रामः—भगवन्, एतदासनमास्यताम् ।

[101] रावणः—(आत्मगतम्) कथमाज्ञस इवास्म्यनेन ? (प्रकाशम्) बाढम् । (उपविशति)

[102] रामः—मैथिलि, पाद्यमानय भगवते ।

[103] सीता—यदार्यपुत्र आज्ञापयति । (निष्क्रम्य, प्रविश्य) इमा आप. । [ज अय्यउत्तो आणवेदि । (णिष्क्रम्य, पविसिय) इमा आवो ।]

[34] रामः—शुश्रूषय भगवन्तम् ।

[35] सीता—यदार्यपुत्र आज्ञापयति । [जं अय्यउत्तो आणवेदि ।]

[36] रावणः—(मायाप्रभावानुकूलो भूत्वा) भवतु भवतु ।

[37] इयमेका पृथिव्यां हि मानुषीणामरुन्धती ।
यस्या भर्तेति नारीभिः सत्कृतः कथ्यते भवान् ॥८॥

[38] रामः—तेन हि आनय; अहमेव शुश्रूषयिष्ये ।

[39] रावणः—अयि, छायां परिहृत्य शरीरं न लङ्घयामि । वाचानुवृत्तिः खल्वतिथिसत्कारः । पूजितोऽस्मि । आस्यताम् ।

[40] रामः—बाढम् । (उपविशति)

[41] रावणः—(आत्मगतम्) यावदहमपि ब्राह्मणसमुदाचारमनुष्ठास्यामि । (प्रकाशम्) भोः ! काश्यपगोत्रोऽस्मि । साङ्गोपाङ्गं वेदमधीये, मानवीयं धर्मशास्त्रं, माहेश्वरं योगशास्त्रं, बार्हस्पत्यमर्थशास्त्रं, मेधातिथेर्न्यायशास्त्रं, प्राचेतसं श्राद्धकल्पं च ।

[42] रामः—कथं कथं श्राद्धकल्पमिति ?

[43] रावणः—सर्वाः श्रुतीरतिक्रम्य श्राद्धकल्पे स्पृहा दर्शिता । किमेतत् ?

[44] रामः—भगवन्, अष्टाया पितृमत्तायामागम इदानीमेव ।

[45] रावणः—अलं परिहृत्य । पृच्छतु भवान् ।

[46] रामः—भगवन्, निवपनक्रियाकाले केन पितॄंस्तर्पयामि ?

[47] रावणः—सर्वं श्रद्धया दत्तं श्राद्धम् ।

[48] रामः—भगवन्, अनादरतः परित्यक्तं भवति । विशेषार्थं पृच्छामि ।

रावणः—श्रूयताम् । विरूढेषु दर्भा, ओषधीषु तिला, शाकेषु, मत्स्येषु महाशफर, पक्षिषु वार्ध्राणस, पशुषु गौ, खड्गो, इत्येते मानुषाणा विहिता ।

रामः—भगवन्, 'वा'शब्देनावगतमन्यदप्यस्तीति ।

रावणः—अस्ति प्रभावसम्पाद्यम् ।

रामः—भगवन्, एष एव मे निश्चय ।

उभयस्यास्ति सान्निध्यं यदेतत् साधयिष्यति ।
धनुर्वा तपसि श्रान्ते श्रान्ते धनुषि वा तपः ॥९॥

रावणः—सन्ति । हिमवति प्रतिवसन्ति ।

रामः—हिमवतीति ? ततस्तत ?

रावणः—हिमवत सप्तमे शृङ्गे प्रत्यक्षस्थाणुशिर पतितगङ्गाम्बुपायिनो वैडूर्यश्यामपृष्ठा पवनसमजवा काञ्चनपार्श्वा नाम मृगा, यैर्वैखानसवालखिल्यनैमिशीयादयो महर्षयश्चिन्तितमात्रोपस्थितविपन्नै श्राद्धानि अभिवर्धयन्ति ।

तैस्तर्पिताः सुतफल पितरो लभन्ते
हित्वा जरा खमुपयान्ति हि दीप्यमानाः ।
तुल्य सुरैः समुपयान्ति विमानवासम्
आर्तिभिश्च विषयैर्न बलाद् भ्रियन्ते ॥१०॥

रामः—मैथिलि,

आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च
विन्ध्य वन तव सखीर्दयिता लताश्च ।

वत्स्यामि तेषु हिमवद्गिरिकाननेषु
दीप्तैरिवौषधिवनैरुपरञ्जितेषु ॥११॥

[63] सीता—यदार्यपुत्र आज्ञापयति । [जं अय्यउत्तो आणवेदि ।]

[64] रावणः—कौसल्यामातः, अलमतिमनोरथेन । न ते मानुषैः दृश्यन्ते ।

[65] रामः—भगवन्, *किं हिमवति प्रतिवसन्ति ?

[66] रावणः—अथ किम् ।

[64] रामः—तेन हि पश्यतु भवान् ।

[65] सौवर्णान् वा मृगांस्तान् मे हिमवान् दर्शयिष्यति ।
[भिन्नो मद्बाणवेगेन क्रौञ्चत्वं वा गमिष्यति ॥१२॥]

[66] रावणः—(स्वगतम्) अहो असह्यः मत्त्वस्यावलेपः !

[67] रामः—(दिशो विलोक्य) अये, विद्युत्सम्पात इव दृश्यते !

[68] रावणः—(प्रकाशम्) कौसल्यामातः, इहस्थमेव भवन्तं पूजयति हिमवान् । एष काञ्चनपार्श्वः ।

[69] [रामः—भगवतो वृद्धिरेषा ।]

[70] सीता—दिष्ट्यार्यपुत्रो वर्धते । [दिट्ठिआ अय्यउत्तो वड्ढइ ।]

[71] रामः—न न;
[72] तातस्यैतानि भाग्यानि यदि स्वयमिहागतः ।
अर्हत्येष हि [1]पूजायां लक्ष्मणं ब्रूहि मैथिलि ॥१३॥

[73] सीता—आर्यपुत्र, ननु तीर्थयात्रात् उपावर्तमानं कुलपतिं प्रत्युद्गच्छेति सन्दिष्टः सौमित्रिः ? [अय्यउत्त, ण तित्थजत्तादो उवावत्तमाणं कुलवदिं पच्चुग्गच्छेदित्ति सन्दिट्ठो सोमित्ती ?]

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* ननु १ पूजा तत् सौमित्रि

74 रामः—तेन हि अहमेव यास्यामि।

75 सीता—आर्यपुत्र, अहं किं करिष्यामि?
[अय्यउत्त, अहं किं करिस्सं?]

76 रामः—शुश्रूषयस्व भगवन्तम्।

77 सीता—यदार्यपुत्र आज्ञापयति। [जं अय्यउत्तो आणवेदि।]

(निष्क्रान्तो रामः)

78 रावणः—अये, अयमर्घ्यमादायोपसर्पति राघवः। एष इदानीं पूजामनवेक्ष्य धावन्तं मृगं दृष्ट्वा धनुरारोपयति राघवः।

79 अहो बलमहो वीर्यमहो सत्त्वमहो जवः!
राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत्॥१४॥

80 एष मृगः एकप्लुतातिक्रान्तशरविषयो वनगहनं प्रविष्टः।

81 सीता—(आत्मगतम्) आर्यपुत्रविरहिताया भयं मेऽत्रोत्पद्यते।
[अय्यउत्तविरहिदाए भअं मे एत्थ उप्पज्जइ।]

82 रावणः—(आत्मगतम्)
माययापहृते रामे सीतामेकां तपोवनात्।
हरामि रुदतीं बालाममन्त्रोक्तामिवाहुतिम्॥१५॥

83 सीता—यावदुटजं प्रविशामि। [जाव उडजं पविसामि।]

(गन्तुमीहते)

84 रावणः—(स्वरूपं गृहीत्वा) सीते, तिष्ठ तिष्ठ!

85 सीता—(सभयम्) हम्! क इदानीमयम्? [हं! को दाणिं अअं?]

86 रावणः—किं न जानीषे?

87 युद्धे येन सुराः सदानवगणाः शक्रादयो निर्जिताः
दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ भ्रातरौ।

दर्पाद् दुर्मतिमप्रमेयबलिनं रामं विलोभ्य च्छलैः
स त्वां हर्तुमना विशालनयने प्राप्तोऽस्म्यहं रावणः ॥१६॥

सीता—हं रावणो नाम ! [हं ळावणो णाम !] (प्रतिष्ठते)

रावणः—आः ! रावणस्य चक्षुर्विषयमागता क्व यास्यसि ?

सीता—आर्यपुत्र, परित्रायस्व, परित्रायस्व ! सौमित्रे, परित्रायस्व परित्रायस्व ! [अय्यउत्त, परित्ताआहि, परित्ताआहि ! सोमित्ती, परित्ताआहि परित्ताआहि !]

रावणः—सीते, श्रूयतां मत्पराक्रमः ।

भग्नः शक्रः कम्पितो वित्तनाथः
क्रुष्टः सोमो मर्दितः सूर्यपुत्रः ।
धिग् भोः ! स्वर्गं भीतदेवैर्निविष्टं
धन्या भूमिर्वर्तते यत्र सीता ॥१७॥

सीता—आर्यपुत्र, परित्रायस्व, परित्रायस्व ! सौमित्रे, परित्रायस्व परित्रायस्व माम् ! [अय्यउत्त, परित्ताआहि, परित्ताआहि ! सोमित्ती, परित्ताआहि, परित्ताआहि म !]

रावणः—रामं वा शरणमुपेहि लक्ष्मणं वा
स्वर्गस्थं दशरथमेव वा नरेन्द्रम् ।
किं वा स्याद् कुपुरुषसंश्रितैर्वचोभिः
न व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥१८॥

सीता—आर्यपुत्र, परित्रायस्व, परित्रायस्व ! सौमित्रे, परित्रायस्व परित्रायस्व माम् ! [अय्यउत्त, परित्ताआहि, परित्ताआहि ! सोमित्ती, परित्ताआहि, परित्ताआहि मं !]

[96] रावणः—विलपसि किमिदं विशालनेत्रे
गणय मां च यथा तवार्यपुत्रम् ।
त्रिपुलबलयुतो ममैव योद्धुं
ससुरगणोऽप्यसमर्थ एव रामः ॥१९॥

[97] सीता—(सरोषम्) शप्तोऽसि । [सप्तो सि ।]

[98] रावणः—हहह ! अहो पतिव्रतायास्तेजः ।

[99] योऽहमुत्पतितो वेगान्न दग्धः सूर्यरश्मिभिः ।
अस्याः परिमितैर्दग्धः शप्तोऽस्मीत्येभिरक्षरैः ॥२०॥

[100] सीता—आर्यपुत्र, परित्रायस्व, परित्रायस्व !
[अय्यउत्त, परित्ताअहि, परित्ताअहि !]

[101] रावणः—(सीतां गृहीत्वा) भो भो जनस्थाननिवासिनस्तपस्विनः ! शृण्वन्तु शृण्वन्तु भवन्तः ।

[102] बलादेष दशग्रीवः सीतामादाय गच्छति ।
क्षात्रधर्मे यदि स्निग्धः कुर्याद् रामः पराक्रमम् ॥२१॥

[103] सीता—आर्यपुत्र, परित्रायस्व, परित्रायस्व !
[अय्यउत्त परित्ताअहि परित्ताअहि !]

[104] रावणः—(परिक्रम्य विलोक्य) अये, स्वपक्षपवनोत्क्षेपक्षुभित-वनषण्डश्चण्डचञ्चुरभिधावत्येष जटायुः । आः, तिष्ठेदानीम् ।

[105] मद्भुजाकृष्टनिस्त्रिंशकृत्तपक्षक्षतच्युतैः ।
रुधिरैरार्द्रगात्रं त्वां नयामि यमसादनम् ॥२२॥

(निष्क्रान्तौ)

इति पञ्चमोऽङ्कः

॥ अथ षष्ठोऽङ्कः ॥

(ततः प्रविशतो वृद्धतापसौ)

[1] उभौ—परित्रायतां परित्रायतां भवन्तः ।

[2] प्रथमः—इयं हि नीलोत्पलदामवर्चसा

मृणालशुक्लोज्ज्वलदंष्ट्रहासिना ।

निशाचरेन्द्रेण निशार्धचारिणा

मृगीव सीता परिभूय नीयते ॥१॥

[3] द्वितीयः—एषा खलु तत्रभवती वैदेही—

[4] विचेष्टमानेव भुजङ्गमाङ्गना

विधूयमानेव च पुष्पिता लता ।

प्रसह्य पापेन दशाननेन सा

तपोवनात् सिद्धिरिवापनीयते ॥२॥

[5] उभौ—परित्रायतां परित्रायतां भवन्तः ।

[6] प्रथमः—(ऊर्ध्वमवलोक्य) अये, वचनसमकाल एव दशरथस्यानृण्यं कर्तुं मयि स्थिते क्व यास्यसीति रावणमाहूयान्तरिक्षमुत्पतितो जटायुः !

[7] द्वितीयः—एष रोषादुद्वृत्तनयनः प्रतिनिवृत्तो रावणः ।

[8] प्रथमः—एष रावणः ।

[9] द्वितीयः—एष जटायुः ।

[10] उभौ—हन्तैतदन्तरिक्षे प्रवृत्तं युद्धम् !

[11] प्रथमः—काश्यप, काश्यप, पश्य क्रव्यादीश्वरस्य सामर्थ्यम् ।

[12] पक्षाभ्यां परिभूय वीर्यविषयं द्वन्द्वं प्रतिव्यूहते

तुण्डाभ्यां मुनिघृष्टतीक्ष्णमचलः संवेष्टनं चेष्टते ।

तीक्ष्णैरायसकण्टकैरिव नखैर्भीमान्तरं वक्षसो
वज्राग्रैरिव दार्यमाणविषमाच्छैलाच्छिला पात्यते ॥३॥

[13] द्वितीयः—हन्त, सक्रुद्धेन रावणेनासिना क्रव्यादीश्वरः स दक्षिणासदेशे हतः ।

[14] उभौ—हा धिक् ! पतितोऽत्रभवान् जटायुः !

[15] प्रथमः—भो कष्टम् ! एष खलु तत्रभवान् जटायुः ।

[16] कृत्वा स्ववीर्यसदृशं परमं प्रयत्नं
क्रीडामयूरमिव शत्रुमचिन्तयित्वा ।
दीप्तं निशाचरपतेरसिमाप्य तेजो
नागेन्द्रभग्न इव वृक्ष इवावसन्नः ॥४॥

[17] उभौ—स्वर्गोऽस्तु !

[18] प्रथमः—काश्यप, आगम्यताम् । इमं वृत्तान्तं तत्रभवते राघवाय निवेदयिष्याव ।

[19] द्वितीयः—बाढम् ! प्रथमः कल्पः । (निष्क्रान्तौ)

[20] विष्कम्भकः

[21] (ततः प्रविशति काञ्चुकीयः)

[22] काञ्चुकीयः—क इह भोः काञ्चनतोरणद्वारमशून्यं कुरुते ?

[23] (प्रविश्य) प्रतिहारी—आर्य, अहं विजया । किं क्रियताम् ?
[अय्य, अहं विजआ । किं करीअदु ?]

[24] काञ्चुकीयः—विजये, निवेद्यतां निवेद्यतां भरतकुमाराय—
'एष खलु रामदर्शनार्थं जनस्थानप्रस्थितः प्रतिनिवृत्तोऽत्रभवान् सुमन्त्र' इति ।

[25] प्रतिहारी—आर्य, अपि कृतार्थस्तातसुमन्त्र आगतः ?
[अय्य, अवि किदत्थो तादसुमन्तो आअदो ?]

[26] काञ्चुकीयः—भवति, न जाने ।

[27] हृदयस्थितशोकाग्निशोषिताननमागतम् ।
दृष्ट्वैवाकुलमासीन्मे सुमन्त्रमधुना मनः ॥५॥

[28] प्रतिहारी—आर्य, एतत् श्रुत्वा पर्याकुलमिव मे हृदयम् ।
[अय्य, एदं सुणिअ पय्याउलं विअ मे हिअअं ।]

[29] काञ्चुकीयः—भवति, किमिदानीं स्थिता ? शीघ्रं निवेद्यताम् ।

[30] प्रतिहारी—आर्य, इयं निवेदयामि । [अय्य, इअं णिवेदेमि ।]
(निष्क्रान्ता)

[31] काञ्चुकीयः—(विलोक्य) अये, अयमत्रभवान् भरतकुमारः
सुमन्त्रागमनजनितकुतूहलहृदयश्चीरवल्कलवसनश्चित्रजटापुञ्जपिञ्जरितोत्त-
माङ्ग इत एवाभिवर्तते । य एषः,

[32] प्रख्यातसद्गुणगणः प्रतिपक्षकालः
तिग्मांशुवंशतिलकस्त्रिदशेन्द्रकल्पः ।
आज्ञावशादखिलभूपरिरक्षणस्थः
श्रीमानुदारकलभेभसमानयानः ॥६॥

[33] (ततः प्रविशति भरतः प्रतिहारी च)

[34] भरतः—विजये, एवमुपगतस्तत्रभवान् सुमन्त्रः ?

[35] गत्वा तु पूर्वमयमार्यनिरीक्षणार्थं
लब्धप्रमादश्रपथे मयि सन्निवृत्ते ।
दृष्ट्वा किमागत इहात्रभवान् सुमन्त्रो
रामं प्रजानयनशुद्धिमनोभिरामम् ॥७॥

काञ्चुकीयः—(उपगम्य) जयतु कुमारः।

भरतः—अथ कस्मिन् प्रदेशे वर्तते तत्रभवान् सुमन्त्रः?

काञ्चुकीयः—असौ काञ्चनतोरणद्वारे।

भरतः—तेन हि शीघ्रं प्रवेशयैनम्।

काञ्चुकीयः—यदाज्ञापयति कुमारः। (निष्क्रान्तः)

(ततः प्रविशति सुमन्त्रः प्रतिहारी च)

सुमन्त्रः—(सशोकम्) कष्टं भोः, कष्टम्!

नरपतिनिधनं मयानुभूतं
नृपतिसुतव्यसनं मयैव दृष्टम्।
श्रुत इह च मैथिलीप्रणाशो
गुण इव बहुपराद्धमायुषा मे ॥८॥

प्रतिहारी—(उपसृत्य) एत्वेत्वार्यः। एष भर्ता। उपसर्पत्वार्यः। [एदु एदु अय्यो। एसो भट्टा। उवसप्पदु अय्यो।]

सुमन्त्रः—(उपसृत्य) जयतु कुमारः।

भरतः—तात, अपि दृष्टस्त्वया लोकान्तरनिर्वेदः? अपि दृष्टः [illegible] अपि दृष्टस्त्वया [illegible] सौभ्रात्रम्?

(सुमन्त्रः अधोमुखस्तिष्ठति)

प्रतिहारी—भर्तृदारक आर्यं पृच्छति।
[भट्टिदारओ अय्यं पुच्छदि।]

सुमन्त्रः—भवति, किं [illegible]?

भरतः—(सशोकम्) अनि[illegible] [illegible] [illegible] (सशोकम्) अपि [illegible]?

[65] भरतः—कथ हृतेति ? (मोहमुपगत)

[66] सुमन्त्रः—समाश्वसिहि, समाश्वसिहि ।

[67] भरतः—(पुन समाश्वस्य) भो कष्टम् !

[68] पित्रा च बान्धवजनेन च विप्रयुक्तो
दुःखं महत् समनुभूय वनप्रदेशे ।
भार्यावियोगमुपलभ्य पुनर्ममार्यो
जीमूतचन्द्र इव खे प्रभया वियुक्तः ॥१२॥

[69] भो किमिदानीं करिष्ये ? भवतु दृष्टम् । अनुगच्छतु मा तात ।

[70] सुमन्त्रः—यदाज्ञापयति कुमार । (उभौ परिक्रामत)

[71] सुमन्त्रः—कुमार, न खलु न खलु गन्तव्यम् । देवीनां चतुश्शालमिदम् ।

[72] भरतः—अत्रैव मे कार्यम् । भो ! क इह प्रतिहारे ?

[73] (प्रविश्य) प्रतिहारी—जयतु भर्तृदारक ! विजया खल्वहम् ।
[जेदु भट्टदारओ ! विजआ खु अहं ।]

[74] भरतः—विजये, ममागमनं निवेदयाम्बभवत्यै ।

[75] प्रतिहारी—कतमस्यै भट्टिन्यै निवेदयामि ?
[कदमाए भट्टिणीए णिवेदेमि ?]

[76] भरतः—या मा राजानमिच्छति ।

[77] प्रतिहारी—(आत्मगतम्) ह, किं नु खलु भवेत् ? (प्रकाशम्) भर्त , तथा । [ह, किं णु खु भवे ? भट्टा, तह ।] (निष्क्रान्ता)

[8] (तत प्रविशति कैकेयी प्रतिहारी च)

[79] कैकेयी—विजये, मा प्रेक्षितु भरत आगत ?
[विजए, म पेक्खिदु भरदो आअदो ?]

80 **प्रतिहारी**—भट्टिनि, तथा। भर्तृदारकस्य रामस्य सकाशात् तातसुमन्त्र आगतः। तेन सह भर्तृदारको भरतो भट्टिनीं प्रेक्षितुमिच्छति किल। [भट्टिणि, तह। भट्टिदारअस्स रामस्स सआसादो तादसुमन्तो आअदो। तेण सह भट्टिदारओ भरदो भट्टिणिं पेक्खिदुं इच्छदि किल।]

81 **कैकेयी**—(स्वगतम्) केन खलूद्धातेन मामुपालप्स्यते भरतः? [केण खु उग्घादेण मं उवालम्भिस्सदि भरदो?]

82 **प्रतिहारी**—भट्टिनि, किं प्रविशतु भर्तृदारकः? [भट्टिणि, किं पविसदु भट्टिदारओ?]

83 **कैकेयी**—गच्छ, प्रवेशयैनम्। [गच्छ. पवेसेहि णं।]

84 **प्रतिहारी**—भट्टिनि, तथा। (परिक्रम्योपसृत्य) जयतु भर्तृदारकः! प्रविशतु किल। [भट्टिणि, तह। (परिक्रम्योपसृत्य) जेदु भट्टिदारओ। पविसदु किल।]

85 **भरतः**—विजये, किं निवेदितम्?

86 **प्रतिहारी**—आम्। [आम।]

87 **भरतः**—तेन हि प्रविशावः। (प्रविशतः)

88 **कैकेयी**—जात, विजया मन्त्रयते—'रामस्य सकाशात् सुमन्त्र आगत' इति। [जाद, विजआ मन्तेदि-'रामस्स सआसादो सुमन्तो आअदो'त्ति]

89 **भरतः**—अतः परं प्रियं निवेदयाम्यत्रभवत्यै।

90 **कैकेयी**—जात, अपि कौसल्या सुमित्रा च शब्दापयितव्ये? [जाद, अवि कोसल्ला सुमित्ता अ सद्दावइदव्वा?]

91 **भरतः**—न खलु ताभ्यां श्रोतव्यम्।

92 **कैकेयी**—(आत्मगतम्) हम्! किं नु खलु भवेत्! (प्रकाशम्) भण, जात। [हं! किं णु खु भवे? (प्रकाशम्) भणाहि, जाद।]

93 भरतः—श्रूयताम्—

94 यः स्वराज्यं परित्यज्य त्वन्नियोगाद्वनं गतः ।
तस्य भार्या हृता सीता पर्याप्तस्ते मनोरथः ॥१३॥

95 कैकेयी—हम् !

96 भरतः—हन्त भोः ! सत्वयुक्तानामिक्ष्वाकूणां मनस्विनाम्।
वधूप्रधर्षणं प्राप्तं प्राप्यात्रभवतीं वधूम् ॥१४॥

97 कैकेयी—(आत्मगतम्) भवतु; इदानीं कालः कथयितुम् । (प्रकाशम्) जात, त्वं न जानासि महाराजस्य शापम् । [भवदु, दाणिं काळो कहेदुं । (प्रकाशम्) जाद, तुवं ण आणासि महाराअस्स साव ।]

98 भरतः—किं शप्तो महाराजः ?

99 कैकेयी—सुमन्त्र, आचक्ष्व विस्तरेण । [सुमन्त, आअक्ख वित्थरेण]

100 सुमन्त्रः—यदाज्ञापयति भवती । कुमार, श्रूयताम् । पुरा मृगया गतेन महाराजेन कस्मिंश्चित् सरसि कलशं पूरयमाणो वनगज-बृंहितानुकारिशब्दसमुत्पन्नवनगजशङ्कया शब्दवेधिना शरेण विपन्न-चक्षुषो महर्षेश्चक्षुर्भूतो मुनितनयो हिंसितः ।

101 भरतः—हिंसित इति ? शान्तं पापं, शान्तं पापम् ! ततस्ततः ।

102 सुमन्त्रः—ततस्तमेवं गतं दृष्ट्वा—

103 तेनोक्तं रुदितस्यान्ते मुनिना सत्यभाषिणा ।
'यथाहं मोस्त्वमप्येवं पुत्रशोकाद् विपत्स्यसे' ॥१५॥ इति।

104 भरतः—नन्विदं कष्टं नाम !

105 कैकेयी—जात, एतन्निमित्तमपराधे मा निक्षिप्य पुत्रको रामो वनं प्रेषितः; न खलु राज्यलोभेन । अपरिहरणीयो महर्षिशापः पुत्र-

विप्रवासं विना न भवति। [जाद, एदण्णिमित्तं अवराहे मं णिक्खविअ पुत्तओ रामो वणं पेसिदो; ण हु रज्जलोहेण। अपरिहरणीओ महरिसिणो पुत्तविप्पवासं विणा ण होइ।]

[106] भरतः—अथ तुल्ये पुत्रविप्रवासे कथमहमरण्यं न प्रेपितः ?

[107] कैकेयी—जात, मातुलकुले वर्तमानस्य प्रकृतीभूतस्ते विप्रवासः। [जाद, मादुलकुले वत्तमाणस्स पइदीहूदो दे विप्पवासो।]

[108] भरतः—अथ चतुर्दश वर्षाणि किं कारणमवेक्षितानि ?

[109] कैकेयी—जात, चतुर्दशदिवसा इति वक्तुकामया पर्याकुलहृदयया चतुर्दश वर्षाणीत्युक्तम्। [जाद, चउद्दस दिवस त्ति वत्तुकामाए पय्याउलहिअआए चउद्दस वरिसाणि त्ति उत्तं।]

[110] भरतः—अस्ति पाण्डित्यं सम्यग् विचारयितुम्। अथ विदितमेतद् गुरुजनस्य ?

[111] सुमन्त्रः—कुमार, वसिष्ठवामदेवप्रभृतीनामनुमतं विदितं च

[112] भरतः—हन्त, त्रैलोक्यसाक्षिणः खल्वेते। दिष्ट्याऽनपराद्धा त्रभवती। अम्ब, यद्भ्रातृस्नेहात् समुत्पन्नमन्युना मया दूषितात्रभवती तत् सर्वं मर्षयितव्यम्। अम्ब, अभिवादये।

[113] कैकेयी—जात, का नाम माता पुत्रकस्यापराधं न मर्षयति। उत्तिष्ठोत्तिष्ठ। कोऽत्र दोषः। [जाद, का णाम मादा पुत्तअस्स अवराहं ण मरिसेदि ? उट्ठेहि, उट्ठेहि। को एत्थ दोसो।]

[114] भरतः—अनुगृहीतोऽस्मि। आपृच्छाम्यत्रभवतीम्। अद्यैवाहमार्यस्य साहाय्यार्थं कृत्स्नं राजमण्डलमुद्योजयामि। अयमिदानीं,

[115] वेलामिमां मत्तगजान्धकारां
करोमि सैन्यौघनिवेशनद्धाम्।

बलैस्तरद्भिश्च नयामि तुल्यं
ग्लानिं समुद्रं सह रावणेन ॥१६॥

116 अये, शब्द इव ! तूर्णं ज्ञायतां शब्दः !

117 (प्रविश्य) प्रतिहारी—जयतु कुमारः ! इमं वृत्तान्तं श्रुत्वा ज्येष्ठभट्टिनी मोहं गता ! [जेदु कुमारो ! इमं वुत्तन्तं सुणिअ जेट्ठभट्टिणी मोहं गआ !]

118 कैकेयी—हम् !

119 भरतः—कथं मोहमुपगताम्बा !

120 कैकेयी—एहि जात, आर्यामाश्वासयिष्यावः ।
[एहि जाद, अय्यं अस्सासइस्सामो ।]

121 भरतः—यदाज्ञापयत्यम्बा ।

(निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः

॥ अथ सप्तमोऽङ्कः ॥

(ततः प्रविशति तापसः)

1 तापसः—नन्दिलक, नन्दिलक !

2 (प्रविश्य) नन्दिलकः—आर्य, अयमस्मि । [अय्य, अअं म्हि ।]

3 तापसः — नन्दिलक, कुलपतिर्विज्ञापयति — "एष खलु स्वदारापहारिणं त्रैलोक्यविद्रावणं रावणं नाशयित्वा राक्षसगणविरुद्धवृत्तं गुणगणविभूषणं विभीषणमभिषिच्य देवदेवर्षिसिद्धविमलचारित्रां तत्र-भवती सीतामादाय ऋक्षराक्षसवानरमुख्यैः परिवृतः सम्प्राप्तस्तत्रभवान्

शरद्विमलगगनचन्द्राभिरामो रामः। तद्यावदिमाश्रमपदेऽस्मद्विभवेन यत् सङ्कल्पयितव्यं तत् सर्वं सज्जीक्रियताम्" इति ।

नन्दिलकः—आर्य, सर्वं सज्जीकृतम् । किन्तु....
[अय्य, सव्वं सज्जीकिदं । किन्तु]

तापसः—किमेतत् ?

नन्दिलकः—अत्र विभीषणसम्बन्धिनो राक्षसाः । तेषां भक्षणनिमित्तं कुलपतिः प्रमाणम् । [एत्थ विभीसणकेरआ रक्खसा । तेसं भक्खणणिमित्तं कुलवदी पमाणं ।]

तापसः—किमर्थम् ?

नन्दिलकः—ते खलु खादन्ति । [ते खु खज्जन्ति ।]

तापसः—अलमलं सम्भ्रमेण । विभीषणविधेयाः खलु राक्षसाः ।

नन्दिलकः—नमो राक्षससज्जनाय ।
[णमो रक्खससज्जणाअ ।] (निष्क्रान्तः)

तापसः—(विलोक्य) अये, अयमत्रभवान् राघवः । य एषः,

जय नरवर ! जेयः स्याद् द्वितीयस्तवारि-
स्तव भवतु विधेया भूमिरेकातपत्रा ।
इति मुनिभिरनेकैः स्तूयमानः प्रसन्नैः
क्षितितलमवतीर्णो मानवेन्द्रो विमानात् ॥ १ ॥

जयतु । भवान् जयतु ! (निष्क्रान्तः)

मिश्रविष्कम्भकः

[15] (ततः प्रविशति रामः)

[16] **रामः**—भो !

[17] समुदितबलवीर्यं रावणं नाशयित्वा
जगति गुणसमग्रां प्राप्य सीतां विशुद्धाम् ।
वचनमपि गुरूणामन्ततः पूरयित्वा
मुनिजनवनवासं प्राप्तवानस्मि भूयः ॥२॥

[18] तापसीनामभिवन्दनार्थमभ्यन्तरं प्रविष्टा चिरायते खलु मैथिली। (विलोक्य) अये, इयं वैदेही !

[19] सखीति सीतेति च जानकीति
यथावयः स्निग्धतरं स्नुषेति
तपस्विदारैर्जनकेन्द्रपुत्री
सम्भाष्यमाणा समुपैति मन्दम् ॥३॥

[20] (ततः प्रविशति सीता तापसी च)

[21] **तापसी**—हला, एष ते कुटुम्बिकः । उपसर्पैनम् । न शक्यं त्वामेकाकिनीं प्रेक्षितुम् । [हला, एसो दे कुडुम्बिओ। उवसप्प णं। ण सक्कं तुमं एआइणिं पेक्खिदुं ।]

[22] **सीता**—हम्! अद्याप्यविश्वसनीयमिव मे प्रतिभाति। (उपसृत्य) जयत्वार्यपुत्रः । [हं! अज्ज वि अविस्ससणीअं विअ मे पडिभादि। (उपसृत्य) जेदु अय्यउत्तो।]

[23] **रामः**—मैथिलि, अपि जानासि पूर्वाधिष्ठानमस्माकं जनस्थानमासीत् ? अप्यत्र ज्ञायन्ते पुत्रकृतका वृक्षाः ?

[24] **सीता**—जानामि जानामि, अवलोकितपत्रका उल्लोकयितव्या

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इदानीं संवृत्ताः ।] [जाणामि जाणामि, आलोइअपत्तआ उल्लोअइदव्वा दाणिं संवुत्ता ।]

[35] रामः—एवमेतत् । निम्नस्थलोत्पादको हि कालः । मैथिलि, अप्युपलभ्यतेऽस्य सप्तपर्णस्याधस्ताच्छुक्लवाससं भरतं दृष्ट्वा परित्रस्तं मृगयूथमासीत् ?

[36] सीता—आर्यपुत्र, इदं खलु स्मरामि । [अय्यउत्त, दिदं खु सुमरामि]

[37] रामः—अयं तु नस्तपसः साक्षीभूतो महाकच्छः । अत्रास्मामिरासीनैस्तातस्य निवपनक्रियां चिन्तयद्भिः काञ्चनपार्श्वो नाम मृगो दृष्टः ।

[38] सीता—हम् । आर्यपुत्र, मा खलु मा खल्वेवं भणितुम् ।
[हं, अय्यउत्त, मा खु मा खु एवं भणिदुं ।] (सीता वेपते)

[39] रामः—अलमलं सम्भ्रमेण । अतिक्रान्तः खल्वेष कालः । (दिशो अवलोक्य) अये कुतो नु

[30] रेणुः समुत्पतति लोध्रसमानगौरः
Cover सम्प्रावृणोति च दिशः पवनावधूतः ।
शङ्खध्वनिश्च पटहस्वनधीरनादैः
सम्मूर्छितो वनमिदं नगरीकरोति ॥४॥

[31] (प्रविश्य) लक्ष्मणः—जयत्वार्यः । आर्य,

[32] अयं सैन्येन महता त्वद्दर्शनसमुत्सुकः ।
मातृभिः सह सम्प्राप्तो भरतो भ्रातृवत्सलः ॥५॥

[33] रामः—वत्स लक्ष्मण, किमेवं भरतः प्राप्तः ?

[34] लक्ष्मणः—आर्य, अथ किम् ?

[35] रामः—मैथिलि, श्वश्रूजनपुरोगं भरतमवलोकयितुं विशालीक्रियतां ते चक्षुः ।

[36] सीता—आर्यपुत्र, एष्टव्ये काले भरत आगतः ।
[अय्यउत्त, इच्छिदव्वे काले भरदो आअदो ।]

[37] (ततः प्रविशति भरतः समातृकः)

[38] भरतः—तैस्तैः प्रवृद्धविपयैर्विपमैर्विमुक्तं
मेघैर्विमुक्तममलं शरदीव सोमम् ।
आर्यासहायमहमद्य गुरुं दिदृक्षुः
प्राप्तोऽस्मि तुष्टहृदयः स्वजनानुबद्धः ॥६॥

[39] रामः—अम्बा, अभिवादये ।

[40] सर्वाः—जात, चिरं जीव ! दिष्ट्या वर्धामहे अवसितप्रतिज्ञ त्वा कुशलिनं सह वध्वा प्रेक्ष्य । [जाद, चिर जीव । दिट्ठिआ वड्ढामो अवसिदपडिण्ण तुमं कुसलिणं सह वहूए पेक्खिअ ।]

[41] रामः—अनुगृहीतोऽस्मि ।

[42] लक्ष्मणः—अम्बा, अभिवादये ।

[43] सर्वाः—जात, चिरं जीव । [जाद, चिर जीव ।]

[44] लक्ष्मणः—अनुगृहीतोऽस्मि ।

[45] सीता—आर्याः, वन्दे । [अय्या, वन्दामि ।]

[46] सर्वाः—वत्से, चिरमङ्गला भव । [वच्छे, चिरमङ्गळा होहि ।]

[47] सीता—अनुगृहीताऽस्मि । [अणुग्गहिदह्मि ।]

[48] भरतः—आर्य, अभिवादये भरतोऽहमस्मि ।

[49] रामः—एह्येहि वत्स, इक्ष्वाकुकुमार, स्वस्ति, आयुष्मान् भव !

[50] वक्षः प्रसारय कवाटपुटप्रमाण-
मालिङ्ग मां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं
प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥७॥

[51] भरतः—अनुगृहीतोऽस्मि। आर्ये, अभिवादये भरतोऽहमस्मि।

[52] सीता—आर्यपुत्रेण चिरमच्चारी भव।
[अय्यउत्तेण चिरसच्चारी होहि।]

[53] भरतः—अनुगृहीतोऽस्मि। आर्य, अभिवादये।

[54] लक्ष्मणः—एह्येहि वत्स, दीर्घायुर्भव। परिष्वजस्व गाढम्।
(आलिङ्गति)

[55] भरतः—अनुगृहीतोऽस्मि। आर्य, प्रतिगृह्यतां राज्यभारः।

[56] रामः—वत्स, कथमिव ?

[57] कैकेयी—जात, चिराभिलषितः खल्वेष मनोरथः।
[जाद, चिराहिलसिदो खु एसो मणोरहो।]

[58] (ततः प्रविशति शत्रुघ्नः)

[59] शत्रुघ्नः—विविधैर्व्यसनैः क्लिष्टमक्लिष्टगुणतेजसम्।
द्रष्टुं मे त्वरते बुद्धी रावणान्तकरं गुरुम् ॥८॥

[60] (उपगम्य) आर्य, शत्रुघ्नोऽहमभिवादये।

[61] रामः—एह्येहि वत्स, स्वस्ति! आयुष्मान् भव!

[62] शत्रुघ्नः—अनुगृहीतोऽस्मि। आर्ये, अभिवादये।

[63] सीता—वत्स, चिरं जीव। [वच्छ, चिरं जीव।]

[64] शत्रुघ्नः—अनुगृहीतोऽस्मि। आर्य, अभिवादये।

[65] लक्ष्मणः—स्वस्ति; आयुष्मान् भव!

[66] शत्रुघ्नः—अनुगृहीतोऽस्मि। आर्य, एतौ वसिष्ठवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य त्वद्दर्शनमभिलषतः।

[67] तीर्थोदकेन मुनिभिः स्वयमाहृतेन
नानानदीनदगतेन तव प्रसादात्।
इच्छन्ति ते मुनिगणाः प्रथमाभिषिक्तं
द्रष्टुं मुखं सलिलसिक्तमिवारविन्दम् ॥९॥

[68] कैकेयी—गच्छ, जात । अभिलषाभिषेकम् ।
[गच्छ, जाद । अभिलसेहि अभिसेअं ।]

[69] रामः—यदाज्ञापयत्यम्बा । (निष्क्रान्तः)

[70] (नेपथ्ये) जयतु भवान् ! जयतु स्वामी ! जयतु महाराजः ! जयतु देवः ! जयतु भद्रमुखः ! जयत्वार्यः ! जयतु रावणान्तकः !

[71] कैकेयी—एते पुरोहिताः, कञ्चुकिनः पुत्रकस्य मे विजयघोषं वर्धयन्त आशीर्भिः पूजयन्ति ! [एदे पुरोहिदा, कञ्चुइणो पुत्तअस्स मे विजअघोसं वड्ढअन्तो आसीहिं पूजअन्ति !]

[72] सुमित्रा—प्रकृतयः परिचारकाः सज्जनाश्च पुत्रकस्य मे विजयं वर्धयन्ति ! [पइदीओ परिचारआ सज्जणा अ पुत्तअस्स मे विजअं वड्ढअन्ति]

[73] (नेपथ्ये) भो भो जनस्थानवासिनस्तपस्विनः ! शृण्वन्तु शृण्वन्तु भवन्तः !

[74] हत्वा रिपुप्रभवमप्रतिमं तमौघं
सूर्योऽन्धकारमिव शौर्यमयैर्मयूखैः ।
सीतामवाप्य सकलाशुभवर्जनीयां
रामो महीं जयति सर्वजनाभिरामः ॥१०॥

[75] कैकेयी—अम्महे, पुत्रस्य मे विजयघोषणा वर्धते !
[अम्महे, पुत्तस्स मे विजअघोसणा वड्ढइ !]

[76] (ततः प्रविशति कृताभिषेको रामः सपरिवारः)

[77] **रामः**—(विलोक्याकाशे) भोस्तात !

[78] स्वर्गेऽपि तुष्टिमुपगच्छ विमुञ्च दैन्यं
कर्म त्वयाभिलषितं मयि यत् तदेतत् ।
राजा किलास्मि भुवि मत्कृतभारवाही
धर्मेण लोकपरिरक्षणमभ्युपेतम् ॥११॥

[79] **भरतः**—अधिगतनृपशब्दं धार्यमाणातपत्रं
विकसितकृतमौलिं तीर्थतोयाभिषिक्तम् ।
गुरुमधिगतलीलं वन्द्यमानं जनौघै-
र्नवशशिनमिवार्यं पश्यतो मे न तृप्तिः ॥१२॥

[80] **शत्रुघ्नः**—एतदार्याभिषेकेण कुलं मे नष्टकल्मषम् ।
पुनः प्रकाशतां याति सोमस्येवोदये जगत् ॥१३॥

[81] **रामः**—वत्स लक्ष्मण, अधिगतराज्योऽहमस्मि ।

[82] **लक्ष्मणः**—दिष्ट्या भवान् वर्धते ।

[83] (प्रविश्य) **काञ्चुकीयः**—जयतु महाराजः । एष खलु तत्रभवान् विभीषणो विज्ञापयति—"सुग्रीवनीलमैन्दजाम्बवद्धनूमत्प्रमुखाश्चानुगच्छन्तो विज्ञापयन्ति—'दिष्ट्या भवान् वर्धत' इति" ।

[84] **रामः**—सहायानां प्रसादाद्वर्धे इति कथ्यताम् ।

[85] **काञ्चुकीयः**—यदाज्ञापयति महाराजः ।

[86] **कैकेयी**—धन्या खल्वस्मि । इममभ्युदयमयोध्यायां प्रेक्षितुम् इच्छामि । [धण्णा खु म्हि । इदं अब्भुअअं अओज्झाअ पेक्खिदुं इच्छामि ।]

[87] रामः—द्रक्ष्यति भवती । (विलोक्य) अये, प्रभाभिर्विनमिदमखिलं सूर्यवत् प्रतिभाति । (विभाव्य) आ ज्ञातम् ! सम्प्राप्तं पुष्पकं दिवि रावणस्य विमानम् । कृतसमयमिदं स्मृतमात्रमुपगच्छतीति । तत् सर्वैरारुह्यताम् । (सर्वे आरोहन्ति)

[88] रामः—

अद्यैव यास्यामि पुरीमयोध्यां
सम्बन्धिमित्रैरनुगम्यमानः ।

[89] लक्ष्मणः—

अद्यैव पश्यन्तु च नागरास्त्वां
चन्द्रं सनक्षत्रमिवोदयस्थम् ॥१४॥

(भरतवाक्यम्)

यथा रामश्च जानक्या बन्धुभिश्च समागतः ।
तथा लक्ष्म्या समायुक्तो राजा भूमिं प्रशास्तु नः ॥१५॥

(निष्क्रान्ताः सर्वे)

इति सप्तमोऽङ्कः

॥ प्रतिमानाटकं समाप्तम् ॥



GRAMMATICAL IRREGULARITIES

Use of Parasmai for Atmane—

आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च V [59]
आपृच्छाम्यत्र भवतीम् VI [14]

Use of Atmane for Parasmai—

अथ कस्मिन् प्रदेशे विश्रमिष्ये ? II [41]
एतस्मिन् वृक्षान्तराविष्कृते देवकुले मुहूर्तं विश्रमिष्ये III [41]
इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसे ? III [75]

Simplex for Causative—

तात, अभिवादनक्रममुपदेष्टुमिच्छामि मातृणाम् III [105]
मम हस्ते निक्षिप्तं तव राज्यं चतुर्दश वर्षान्ते प्रतिग्रहीतुमिच्छामि IV [105]

Syntactical—

मा स्वयं मन्युमुत्पाद्य I [108]
अलमुपहतासु स्त्रीबुद्धिषु स्वमाजनमुपनिक्षेप्तुम् I [121]
अलमिदानीं महाराजोऽतिमात्रं सन्ताप्य परवशमात्मानं कर्तुम् II [23]
पश्चाद्धामल कर्तुं गम्यतां भरतेनायम् III [89]
कुमार, अलं गुरुजनापवादमभिधातुम् IV [26]
अलमिदानीं घृणे मर्तुम् IV [27]
आर्यपुत्र, मा खलु मा दान्येव भणितुम् VII [25]

Anomalous formation—

ताते धनुर्नमयि I [131]   क्रमेण शुश्रूषयिष्ये II [67]
आर्यपुत्र, नन्वेतेनापि शुश्रूषयितव्य IV [64]
गुरून् गतिरिह त्वमपि शुश्रूषयतु । तपस्वी मा भरतः शुश्रूषयतु II [10]
शुश्रूषयस्व भगवन्तम् V [16]

Use of मे at the beginning of a पाद—

मे शापितासि न पारयसि चेत् स्वराज्यम् IV [105]

Of Compound—

कौसल्यामात V [61]   कैकेयीमात II [83]

SUBHASHITAS IN THE TEXT

अतः परं न मातुः परिवादं श्रोतुमिच्छामि i [130]
अतः परं प्रियं निवेदयाम्यनभवत्यै vi [89]
अतिक्रान्तः खल्वेष कालः vii [39]
अत्रैव मे कार्यम् vi [78]
अद्याप्यविश्वसनीयमिव मे प्रतिभाति vii [22]
अधन्यस्य मम कार्तवीर्यस्येव बाहुसहस्रं नास्ति iii [5]
अनादरतः परित्यक्तं भवति । विशेषार्थं पृच्छामि v [43]
अनुसरति शशाङ्कं राहुदोषेऽपि तारा i [167]
अनुत्तरमभिहितम् iv [106]
अपण्डितः खलु भवान् i [144]
अपरिहरणीयो महर्षिशापः पुत्रविप्रवासं विना न भवति vi [105]
अपूर्वः खल्वयमायासः i [140]
अलमतिमनोरथेन v [81]
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अलमिदानीं भणे प्रहर्तुम् iv [87]
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अलं गुरुजनापवादमभिधातुम् iv [96]
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अल्पं तुल्यशीलानि द्वन्द्वानि सृज्यन्ते i [12]
अवलोकितपत्रका उल्लोकयितव्या इदानीं संवृत्ताः vii [24]
अवलोकितुमपि नेच्छति कुमारः iv [4]
अविघ्नमस्य भवतु v [2]
अविज्ञातपुरुषविशेषाः खलु वानराः vi [56]
अस्ति पाण्डित्यं सम्यग्विचारयितुम् vi [110]
अस्याः परिमितैर्दग्धः शतोऽसीत्येभिरक्षरैः v [99]
अहो अत्याहितम् i [25] iv [5]

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नूनं दशरथं नेतुं कालेन प्रेषितो रथः ii [46]

नोत्सहे श्लाघनीये काले वारयितुम् i [166]

पतति च वनवृक्षे याति भूमिं लता च i [167]

पापं सफलमस्तु iii [65]

पापकं कृतम् i [35]; iv [5]

पारयन्त्यार्यपुत्रोऽलीकमपि सत्यमिव मन्त्रयितुम् i [93]

पित्रा मे दुष्करं कृतम् iv [69]

पिपासार्तोऽनुधावामि क्षीणतोया नदीमिव iii [illegible]

पुनः प्रकाशता याति सोमस्येवोदये जगत् vii [illegible]

पुत्राणां मातृदोषो न दोषः iv [93]

प्रतिवचनार्थिनीमिव त्वा पश्यामि v [13]

फले कस्मिन् स्पृहा तस्या येनाकार्यं करिष्यति i [120]

बहुदोषाण्यरण्यानि ii [67]

बहुवृत्तान्तानि राजकुलानि नाम i [63] i [76]

भर्तृद्रोहादस्तु मातापमाता iii [123]

भर्तृनाथा हि नार्यः i [167]

भवतः ख्यातैर्गुणैर्निर्जितः iv [103]

भवान् खल्वस्मत्पक्षपातादेव नार्थमवेक्षते i [137]

मा खलु मा खल्वार्यपुत्रोऽमङ्गलं भणतु i [101]

मा खलु मा खल्वेवं भणितुम् vii [23]

मा मैवममङ्गल्यवचनानि भाषिष्ठाः ii [54]

मा स्वयं मन्युमुत्पाद्य परिहासे विशेषतः i [104]

मृदुः परिभूयते (स्वजननिभृतः सर्वोऽप्येवं मृदुः परिभूयते) i [139]

यत्कृते महति क्लेशे राज्ये मे न मनोरथः i [153]

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स्वप्ने इता चिन्ता v [14]
गजनादिति ? हन्त ! नास्ति प्रतीकार i [114]
स्व पुत्र कुरुते पितुर्यदि वच कस्तत्र भो विस्मय i [11]
स्वर्गऽपि तुष्टिमुपगच्छ विमुञ्च दैन्यम् vii [73]
हरामि रुदतीं बालाममन्त्रोक्तामिवाहुतिम् v [83]
हन्त प्रेतोऽयमाक्षिण खल्वेते ! दिष्ट्यानपराद्धाम्र भवती ! vi [119]
हन्त निवेदितमप्रभुत्वम् i [181]
हन्त ! सर्वमुक्तमेव मया vi [61]
हस्तस्पर्शा हि मातृणामजलस्य जलाञ्जलि iii [93]
हहह ! अहो पतिव्रतायस्तेन ! v [93]

METRICAL ANALYSIS

अनुष्टुप् (श्लोक) — (75) i 4, 6, 9–13, 15–17, 19–21, 23, 24, 26–28, 31, ii 3, 5, 6, 8–12, 15–18, 20, iii 5–7, 9, 11, 13, 15, 17, 20, 21, 24, 25, iv 3–5, 11, 12, 14, 15, 19, 26, 28, v 6, 8, 9, 12–15, 20–22, vi 5, 9–11, 13–15, vii 5, 8, 13, 15

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयो ।
गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥

वसन्ततिलका—(22) i 7, 8, 22, ii 1, 4, iv 1, 2, 16, 22, 24, v 10, 11, vi 4, 6, 7, 12, vii 4, 6, 7, 9–11

उक्ता वसन्ततिलका तभजा जगौ ग ॥

मालिनी—(10) i 14, 25 iii 10, 22, iv 10, 21, v 7, vii 1, 2, 12

ननमयययुतेयं मालिनी भोगिलोकै ॥

शार्दूलविक्रीडितम्—(9) i 3 5, ii 2, 19, iv 23, 27, v 1, 16, vi 5

सूर्याश्वैर्मसजस्तताःसगुरवः शार्दूलविक्रीडितम् ॥

उपजाति (Combination of इन्द्र & उपेन्द्रवज्राs)—(9) i 1, iii 3, 4, 16, iv 9, 13, v 3, 4, 5, vi 16, vii 3

a) स्यादिन्द्रवज्रा यदि तौ जगौ गः ॥

b) उपेन्द्रवज्रा जतजास्ततो गौ ॥

शिखरिणी—(5) ii 14, iii 1, 2, 23, iv 7

रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी ॥

वंशस्थम्—(4) iii 14, iv 20, vi 1, 2

जतौ तु वंशस्थमुदीरितं जरौ ॥

पुष्पिताग्रा—(4) ii 21, iv 18 v 19, vi 8

अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा ॥

हरिणी—(4) i 18, iii 18, iv 8 v 2

नसमरसला गः षड्वेदैर्हयैर्हरिणी मता ॥

इन्द्रवज्रा—(3) i 29, iv 25, vii 14

स्यादिन्द्रवज्रा यदि तौ जगौ गः ॥

शालिनी—(3) ii 13, iii 19, v 17

मात्तौ गौ चेच्छालिनी वेदलोकैः ॥

प्रहर्षिणी—(3) i 30, iv 6, v 18

त्र्याशाभिर्मनजरगाः प्रहर्षिणीयम् ॥

सुवदना—(2) iii 8, 12

ज्ञेया सप्ताश्वषड्भिर्मरभनययुता भ्लौ गः सुवदना ॥

आर्या—(2) i 2, ii 7

यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीयेऽपि ।

अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

स्रग्धरा—(1) iv 17

म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् ॥

Stanzas attributed to Bhasa in the Anthologies

1 शार्ङ्गधरपद्धतौ—

१ अस्या ललाटे रचिता सखीभिर्विभाव्यते चन्दनपत्रलेखा ।
आपाण्डुरक्षामकपोलभित्तावनङ्गबाणव्रणपट्टिकेव ॥

२ कपोले मार्जारः पय इति कराँल्लेढि शशिन-
स्तरुच्छिद्रप्रोतान्बिसमिति करी सकलयति ।
रतान्ते तल्पस्थान् हरति वनिताप्यंशुकमिति
प्रभामत्तश्चन्द्रो जगदिदमहो विप्लवयति ॥

३ तीक्ष्णं रविस्तपति नीच इवाचिराढ्यः, शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः
तोयं प्रसीदति मुनेरिव चित्तमन्तः, कामी दरिद्र इव शोषमुपैति पङ्कः ॥

४ दयिताबाहुपाशस्य कुतोऽयमपरो विधिः ।
जीवयत्यर्पितः कण्ठे मारयत्यपवर्जितः ॥

५ पेया सुरा प्रियतमामुखमीक्षणीयं, ग्राह्यः स्वभावललितो विकटश्च वेषः ।
येनेदमीदृशमदृश्यत मोक्षवर्त्म, दीर्घायुरस्तु भगवान् स पिनाकपाणिः ॥

II सदुक्तिकर्णामृते—

१ दग्धे मनोभवतरौ बालाकुचकुम्भसम्भृतैरमृतैः ।
त्रिवलीकृतालवाला जाता रोमावली वल्ली ॥

२ प्रत्यासन्नविवाहमङ्गलविधौ देवार्चनव्यग्रया
दृष्ट्वाग्रे परिणेतुरेव लिखिता गङ्गाधरस्याकृतिम् ।
उन्मादस्मितरोमलाञ्छितरसैर्गौर्या कथंचिच्चिराद्
बद्धः स्त्रीरचनाप्रिये विनिहितः पुष्पाञ्जलिः पातु वः ॥

३ विरहिवनितावक्त्रौपम्यं बिभर्ति निशापति
र्गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवेः ।
अभिनववधूरोषस्वादुः करीषतनूनपा-
दसरलजनाश्लेषक्रूरस्तुषारसमीरणः ॥

3 सुभाषितावल्याम्—

१ कठिणहृदये मुञ्च क्रोधं सुखप्रतिघातकं
लिखति दिवसं यातं यातं यम किल मानिनि ।
वयसि तरुणे नैतद्युक्तं चले च समागमे
भवति कलहो यावत्तावद्वर सुभगे रतम् ॥

२ कृतककृतकैर्मायासक्त्यैस्त्वयास्म्यतिवञ्चिता
निभृतनिभृतैः कार्यालापैर्मयाप्युपलक्षितम् ।
भवतु विदितं नेष्टाहं ते वृथा किमु खिद्यसे
ह्यहमसहना त्वं निःस्नेहः समेन सम गतम् ॥

३ दुःखार्ते मयि दुःखिता भवति या हृष्टे प्रहृष्टा तथा
दीने दैन्यमुपैति रोषपरुषे पथ्यं वचो भाषते ।
कालं वेत्ति कथाः करोति निपुणा मत्संस्तवे रज्यति
भार्या मन्त्रिवरः सखा परिजनः सैका बहुत्वं गता ॥

४ बाला च सा विदितपञ्चशरप्रपञ्चा, तन्वी च सा स्तनभरोपचिताङ्गयष्टिः ।
लज्जा समुद्वहति सा सुरतावसाने, हा कापि सा किमिव किं कथयामि तस्याः

4 सूक्तिमुक्तावल्याम्—

१ यदपि विबुधैः सिन्धोरन्तः कथञ्चिदुपार्जितं
तदपि सकलं चारुस्त्रीणां मुखेषु विलोक्यते ।
सुरसुमनसः श्वासामोदे शशी च कपोलयो-
रमृतमधरे तिर्यग्भूते विषं च विलोचने ॥

5 अभिनवभारत्याम् (अभिनवगुप्तविरचितायाम्)

१ त्रेतायुगं तदिदं न मैथिली सा, रामस्य रागपदवी मृदु चास्य चेतः ।
लब्धा जनस्तु यदि रावणमस्य कायं प्रोत्कृत्य तन्न तिलशो न वितृप्तिगामी ॥

6 नाट्यदर्पणे (रामचन्द्रगुणचन्द्रविरचिते)

१ पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

॥ श्रीः ॥

PRATIMĀ-NĀṬAKA

(THE STATUES)

[1] *(At the end of the Nāndī, then enters the Stage-Manager)*

[2] STAGE-MANAGER — May the protector (of the world), Rāma, charming with a beautiful neck, protect us in every (successive) life;—Rāma, who was Sītā's husband, who was pleased with *Sumantra* (1. good counsel; 2. SUMANTRA, the charioteer and minister of his father), who had Lakṣmaṇa as his companion, who on account of his queen was matchless among the foes of Rāvaṇa, and to whom Vibhīṣaṇa was like his own self. [1]

[3] *(Looking towards the curtain)*

Lady, please come here

[4] *(Entering)* ACTRESS—Here I am, sir.

[5] STAGE-MANAGER — Lady, just sing us a song now about this very autumnal season.

[6] ACTRESS—Well, sir. *(Sings)*

[7] STAGE-MANAGER —In this season, indeed,

[8] There moves about on sandy beds the female swan with very great joy, wearing as it were a silk garment as white as Kāśa flowers, (or living on the Kāśa-covered bank [of a river]),....

[9] *(Behind the curtain)* Sir, sir!

[10] *(Listening)* STAGE-MANAGER—Well, it is known.

[11] Like the jovial portress, bustling in the king's palace [2]

(Exeunt ambo)

[12] PROLOGUE

[13] *(Entering)* PORTRESS—Sir, which of the Chamberlains is nearby?

[14] *(Entering)* CHAMBERLAIN—Lady, here I am, what shall I do?

[15] PORTRESS—Sir, the great king Dasaratha, whose great chariot is (or who is a *Mahāratha)* never repulsed in the wars between the gods and demons, orders—"Let the materials (required) for the consecration of prince Rama that would invest him with regal powers be gathered soon."

[16] CHAMBERLAIN—Lady, every thing that was ordered by the great king, has been kept ready. Look—

[17] The (royal) umbrella together with the *(cāmara)* fans, as also the auspicious seat (throne) have been kept ready, with the drums announcing the occasion. Gold pots filled with sacred water and containing *darbha* and flowers are placed. The chariot of success has also been yoked. The citizens together with the ministers have arrived. And that Revered Vasiṣṭha, the auspicious cause of all these, is on the dais. [3]

[18] PORTRESS—If so, well done.

[19] CHAMBERLAIN—Ah, joy! O lady!

[20] Now the subjects are made fortunate by the king who is (going to) consecrate on the earth the moon called Rama. [4]

[21] PORTRESS—Please hasten, noble sir, hasten.

[22] CHAMBERLAIN—Lady, here I hurry up. *(Exit)*

[23] PORTRESS—*(Moving round and beholding)* Sambhavaka! O noble Sambhavaka please go, you too hasten with the formalities of courtesy the Revered Priest on the words of the king. *(Going elsewhere)* Sarasikā, O Sarasikā! having gone into the concert hall inform the actors to be ready with a play that would suit the occasion. In the meanwhile, I will report to the great king that every thing has been done. *(Exit)*

24 *(Then enter Avadātikā holding a birch garment)*

25 AVADĀTIKĀ—Ah! What a great misfortune! There was so much fear in me while bringing away this birch dress just for fun; how much more would it be in one who steals another's wealth greedily. I wish to laugh, as it were. But, indeed, one should not laugh in solitude.

26 *(Then enter Sītā with retinue)*

27 SĪTĀ—Maid, Avadatika looks like one with an expression of fear. What could this mean?

28 MAID—Princess, a servant is indeed easily liable to commit mistakes. She must be guilty (of some thing).

29 SĪTĀ—No, no, she wishes to smile as it were.

30 AVADĀTIKĀ—*(Going near)* Hail Princess! Princess, I am not at all guilty.

31 SĪTĀ—Who asks you that? Avadatika, what is this held in your left hand?

32 AVADĀTIKĀ—Princess, this is a brich-garment.

33 SĪTĀ—From whom was the birch garment brought?

34 AVADĀTIKĀ—Please listen, princess. The Revered Reva, guarding the green-room, was requested by us for a sprout of the As'oka tree whose stage purpose was over. But it was not given by her. Hence, thinking that her fault deserved (such re action), this garment was brought away.

35 SĪTĀ—A sin has been committed. Go; return it.

36 AVADĀTIKĀ—Princess, this was indeed brought by me for fun.

37 SĪTĀ—Mad girl! thus the fault grows. Go, return it; give it back.

38 AVADĀTIKĀ—As the princess commands. *(Desires to depart)*

39 SĪTĀ—Friend, just come here.

40 AVADĀTIKĀ—Princess, here I am.

41 SĪTĀ—Friend, does it appear well on me too?

42 AVADĀTIKĀ—Princess, a lovely figure indeed looks quite graceful with anything on. Please wear it, princess.

[43] SĪTA–Just bring it here *(Receiving and wearing)* Friend see, does it suit me now?

[44] AVADĀTIKĀ —'Suit you?' The bark garment has become golden, as it were!

[45] SĪTA—Maid, (how is it) you do not say anything?

[46] MAID—No use of words These thrilled hairs, speak for themselves *(Shows the horripilation)*

[47] SĪTĀ—Maid, just bring a mirror.

[48] MAID–As the princess bids *(Exit and re enter)* Princess, here is the mirror

[49] SĪTA—*(Looking at the maid's face)* Let aside the mirror You seem to be desirous of saying something

[50] MAID—Princess, thus I heard The Revered Chamberlain Bālakī says—'Consecration, consecration'.

[51] SĪTA—Some one will be (enthroned) king in his realm

[52] *(Enter another maid)*

[53] MAID—Princess, good news, good news

[54] SĪTĀ—With what thing in your mind, do you speak?

[55] MAID—They say that the prince (Rāma) is going to be consecrated (as king)

[56] SĪTĀ—Is father (in law) well?

[57] MAID—By the great king himself, (the prince) is going to be consecrated

[58] SĪTĀ—If so, a second pleasant (news) has been heard Widen your lap well

[59] MAID—Yes, princess *(Does so Sītā having removed her ornaments, presents them to her)*

[60] MAID—Princess, the drum sound, as it were!

[61] SĪTĀ—The very same!

[62] MAID—The drum sound, after being produced (*lit* struck), has ceased all at once!

[63] SĪTĀ—What possibly could be the obstacle in the way of the installation? Or, royal houses are generally full of various events

[64] MAID Princess, thus I heard 'The great king, having installed the prince (on the throne), will go to the forest'

[65] SĪTĀ—If so, it is not consecration water, but is indeed the water to wash the face

[66] *(Then enter Rāma)*

[67] RĀMA—Alas! oh!

[68] When the drum had begun (to sound), elders had stood around, the auspicious seat (throne) was ascended (by me), and the pot was with water about to pour out as its mouth was being bent after it was raised up to the shoulder, then, as I was called out and dismissed by the king, people were astonished at my steadiness But, oh! what astonishment is there if a son carries out the words of his own father? [5]

[69] As I was dismissed by the king himself who said—'Now my son you may take rest', my mind breathed out as it were, a sigh of relief, the burden (of kingship) being removed Fortunately, I am the same Rama, and the great king the same great king! Now, I will just see Maithili

[70] AVADĀTIKA—Princess, the prince is coming, forsooth The birch-dress is not (yet) removed!

[71] RĀMA—Maithili, how is it you are remaining seated?

[72] SĪTĀ—Hum! It is my husband! *(Rising up from her seat)* Hail! my lord

[73] RĀMA—Maithili, please sit down *(Sits)*

[74] SĪTĀ—As my lord bids *(Sits)*

[75] AVADĀTIKĀ—*(Aside)* Princess, the dress of the prince is the same (as usual) It seems, the (news) must be false

[76] SĪTĀ—Such a person would not speak falsehood Or, royal houses are generally full of various events

[77] RĀMA—Maithili, what is it being talked about?

[78] SĪTA—Nothing at all This girl says—"Installation, installation"

[79] RĀMA—I understand your curiosity There was 'installation' Listen To day, in the presence of the priests,

ministers and citizens, by the great king seating me on his lap with which I was familiar in my childhood affectionately addressing me by my mother's family name and in a way bringing together the (whole of) the Kosala kingdom I was told—'My son, Rama please accept the kingdom '

[80] SITA—To that, what did my lord say?

[81] RAMA—Maithili what is your guess?

[82] SITĀ—I guess that my lord, not saying anything, (but simply) heaving a long sigh fell at the feet of the great king

[83] RĀMA—Well guessed! Couples of the same disposition are rarely created Then in fact, I fell at the (king's) feet

[84] By the tears falling down simultaneously,—his from above (on my head) and mine below (on his feet),—the two feet of my father were drenched, and my head was rendered wet [6]

[85] SITĀ—Then then?

[86] RAMA—Then, when his solicitations were not accepted by me, I was conjured by his life already affected by the infirmities of oldage

[87] SITĀ—Then, then?

[88] RĀMA—Then at that moment,

[89] When the jar containing consecration water was held up by Śatrughna and Lakṣmaṇa, and when the royal umbrella was taken up by the king himself shedding tears (of joy), some thing was gently whispered in the ear of the king by the flurried Manthara, and I am not the king [7]

[90] SITA—I like that The great king is the same great king, and my lord is just my lord

[91] RAMA—Maithili, why are you with your ornaments taken off?

[92] SITĀ—I am not wearing them as yet

[93] RĀMA—That cannot be The ornaments must have been removed just recently For,—

[94] Both of your ears are with their lobes curved on

account of the ornaments being removed in haste; your two hands are with palms turned reddish white by the removal of ornaments; and these several parts in your body compressed by the weight of the ornaments, are not yet gaining evenness. [8]

95 SĪTĀ-My lord is capable of presenting even an untrue thing as true.

96 RĀMA—Then just adorn yourself. I will hold the mirror. *(Doing so, observing)* Stay;—

97 In the mirror (I see) a bark-dress as it were. Are these the rays of the sun? By your smile it is known; this is (mere) fun, or a desire to observe some vow. [9]

98 Avadātikā, what is this?

99 AVADĀTIKĀ—Prince, these (garments) were put on to see whether they suit her or not.

100 RĀMA—Maithili, what is this? The dress of oldage among the Ikṣvākus is worn by you (now)! I too like that. Bring me one

101 SĪTĀ-No, no. Let not my lord utter inauspicious words.

102 RĀMA—Maithili, why do you prevent (me)?

103 SĪTĀ—It appears to me inauspicious in the case of my lord whose installation has just been stopped.

104 RĀMA—Do not yourself conceive an evil thought, especially in a matter of joke, when by you, half my body, those (garments) have already been put on. [10]

105 *(Behind the curtain)* Alas! alas! the great king!

106 SĪTĀ—My lord, what is this?

107 RĀMA—*(Listening)* As there is a limit-less clamour of both men and women, it is quite evident that Fate has hit at the very root, thinking that *she* is all-powerful. [11]

108 Soon, please ascertain (what) the clamour (is about).

109 *(Entering)* CHAMBERLAIN—May the prince protect, may the prince protect!

110 RĀMA—Sir, who is to be protected?

[111] CHAMBERLAIN—The great king !

[112] RAMA—The great king !—you say ? Sir, won't your statement mean that the earth, compressed into a single person, is to be protected ? Now, whence has the danger arisen ?

[113] CHAMBERLAIN—From a relative

[114] RAMA—From a relative! Alas, then there is no remedy

[115] The foe hits at the body, but a relative hits at the heart Whose relation ship is it that is making me feel ashamed of? [12]

[116] CHAMBERLAIN—Her Highness Kaikeyi's

[117] RAMA—Of my mother ? Then, indeed, there must be a good end of this

[118] CHAMBERLAIN—How ?

[119] RĀMA—Listen,

[120] For what object could there be a longing in her whose husband is the peer of Indra and who has a son in me so that she would do an unworthy act ? [13]

[121] CHAMBERLAIN—Prince, enough of attributing your own straight forwardness to women's vitiated minds It was in fact on her words that your installation was stopped

[122] RĀMA Sir, many advantages there are in this, to be sure

[123] CHAMBERLAIN—Pray, how ?

[124] RĀMA—Listen,

[125] The king's retiring to forest has been put aside, my boyhood and subservience to my father remain the same (as before), in the case of the subjects, there is no misgiving about a new king's administration, and further, my brothers are not deprived of (sharing) my enjoyments [14]

[126] CHAMBERLAIN—Morever, she, having come uncalled for, said—'Let Bharata be invested with the kingship'. Is there no avarice even in this?

[127] RĀMA—Sir, you do not see the real thing simply out of partiality for me For,—

[128] If the kingdom promised as the bride's gift be

demanded for her son, that is her avarice, but none in my case who was taking away the kingdom of my brother! [15]

129 CHAMBERLAIN—But

130 RAMA—I do not wish to hear any further abuse relating to my mother Please relate the news of the great king

131 CHAMBERLAIN—Then, at that time,

132 Without a word on account of grief, merely by (a sign of) the hand I was sent by the king I think something was intended; but the king fell into a swoon [16]

133 RAMA—How? 'Fell into a swoon'!

134 *(Behind the curtain)* 'Fell into a swoon!' do you say?

135 If you do not bear the king's swooning, take up the bow, no mercy

136 RĀMA—*(Listening, looking in front)* By whom is Lakṣmaṇa, the ocean of fortitude and incapable of being agitated, (now) excited? When he is provoked, I behold before me a hundred (Lakṣmaṇas) crowded together [17]

137 *(Then enter Lakṣmana with a bow and arrow in hand)*

138 LAKṢMAṆA—*(Angrily)* 'Fell into a swoon!' do you say?

139 If you do not bear the king's swooning, take up the bow, no mercy Every one who reposes trust in his relatives and is tender-hearted, is thus insulted But if this is not agreeable (to you), you just leave me (to myself) I am determined to render the world bereft of young women, as we are deceived by that quarter [18]

140 SĪTĀ—My lord, at a time when we ought to weep, Saumitri has taken up the bow His anguish was, indeed, never seen before

141 RĀMA—Sumitra's son! What is this?

142 LAKṢMAṆA—How, how? You ask me—'What is this?'

143 Even now, when the kingdom that came to you in the order of succession has been snatched away, and when the king is lying on the earth in a lamentable condition, why is this dilemma? Is this forbearance, or absence of

resolution? [19]

144 RĀMA—Sumitra's son! My losing the kingdom incites you into action Ah! you are really indiscriminate

145 Whether Bharata becomes king or I, it is indeed the same (for you) If you have any pride of (your) bow let *the king* be protected [20]

146 LAKSMANA—I am unable to bear my anger Well well Let me go away *(Sets out)*

147 RĀMA—Like the fixed destiny, this frown of Lakṣmaṇa fixed on the folds of his forehead appears as if desirous of consuming the three worlds [21]

148 Sumitra's son! just come here

149 LAKSMANA—Sir, here I am

150 RAMA—Trying to produce calmness in you, I spoke thus Now, please tell (me)—

151 Shall I bend my bow *against my father who is* paying regard to truth? Shall I discharge my arrow on my mother who is taking her own property? Or, shall I kill Bharata who is outside all guilt?—Which of these three sins commends itself, to become angry? [22]

152 LAKSMANA *(With tears)* Alas! You chide me without understanding me

153 I have no liking for the kingdom which involves great hardships But you have to reside in the forest for fourteen years! [23]

154 RAMA—On *this* account His Highness has swooned! Alas! Absence of mastery has been shown out Maithili,

155 For this auspicious purpo e, just get me the birch garments given to you by this maid I shall perform a religious duty which was neither obtained, nor demonstrated by other kings [24]

156 SITA—My lord may take (them)

157 RĀMA—Maithili, what is your decision?

158 SITĀ—Am I not your partner in all duties?

177 Do you wish to render, all alone, service to the fe
of my elder brother? Then (his) right foot shall be for yo
own self and the left one for me [2

178 SITA—My lord, please show pity The son of Sumit
is miserable

179 RĀMA—Son of Sumitra, listen The bark dress is indee

180 An armour for the battle of penance, a goad
the elephant of religious vows, a bridle for the horses of t
senses, and a charioteer leading to religious duty, take thi

181 LAKSMANA—I am beholden to you *(Takes and wea*

182 RĀMA—The main road is flocked by the citizens w
have heard of the news Just ward them, ward them please

183 LAKSMANA—Sir, I will go in front Move awa
move away, please

184 RAMA—Maithili, just take off (your) veil

185 SITA—As my lord bids *(Remov*

186 RĀMA—O citizens! Please listen, listen all of you

187 All of you with your faces where in the eyes a
filled with tears, may behold freely this wife of mine F
women can be looked at without offence, in a sacrifi
during marriage in distress and in the forest [2

188 *(Entering)* CHAMBERLAIN—Prince, no, you should r
go at all For, here, the great king,—

189 Having heard of your going to the forest accomp
nied by your wife and followed by Laksmaṇa who h
arrived at a resolution by his fraternal affection (the kin
like a worn out forest elephant, rising up with his lim
sullied by the dust of the ground, is coming hither [3

190 LAKSMANA—Sir,

191 What is it that is worth seeing in (us) foresti
who wear just an upper garment of bark?

192 RĀMA—When we have departed, let the king see o
principal dwelling places [31] *(Exeunt omn*

END OF THE FIRST ACT

ACT II

(Then enter the Chamberlain)

[1] CHAMBERLAIN—Ye persons keeping guard at the door! Please be watchful at your respective posts

[2] *(Entering)* PORTRESS—Sir What for is this?

[3] CHAMBERLAIN—The great king here, being unable to dissuade Rama from going to the forest as he was bent on (his father's) adhering to his truthful words, and having his heart scorched by the fire of the grief of separation from his sons, is lying in the *Ocean House* raving much like a frenzied person

[4] Like Meru shaking, like the immeasurable great ocean getting dry, and like the sun falling down with just his orb visible at the approach of the end of an Age *(Yuga)*, the lord of men is very much enfeebled in body and mind owing to sorrow [1]

[5] PORTRESS—Alas, alas! in such a plight is the great king!

[6] CHAMBERLAIN—Lady, you go

[7] PORTRESS—Yes, sir *(Exit)*

[8] CHAMBERLAIN—*(Looking all round)* Alas! Indeed, since the day of Rama's departure, this Ayodhya appears quite void For—

[9] The lordly elephants are devoid of (all) desire for fodder, the horses are with eyes full of tears and mouths without neighing, these citizen-folk including men, women and children, having given up all talk of food and with faces extremely miserable and crying aloud are looking at the very direction by which Rama went away with his wife and brother [2]

[10] I too shall just remain near the great king *(Moving about and looking)* Ey! here is the great king attended upon by the chief queen and Sumitra, both comforting only him, suppressing even their own unbearable sorrow arisen at their

son's separation The situation is really hard! And here here the great king!

[11] Falls down rising up again and again, frequently crying aloud—"Ha! ha!" He gazes at the same direction by which the chief of the Raghus departed [3]

[12] MIS'RA VISKAMBHAKA

[13] *(Then enter the king and the two queens as described)*

[14] KING—Ha! my dear child Rama! the delight of the eyes of the worlds! Ha! my dear child Laksmaṇa with limbs endowed with auspicious marks! Ha! virtuous Maithili, with thoughts fixed on your husband! Alas! alas! my children have already gone to the forest! [4]

[15] This is strange, sir, that I wish to see Laksmaṇa although he is with affection ceased for the father on account of his love for the brother My daughter in law Vaidehī!

[16] Abandoned even by Rama and censured by Laksmana, I, a receptacle of infamy in this world, am discarded by you too! [5]

[17] My son Rama! Child Laksmana! Daughter in law Vaidehī! Give me a reply, O dear children! Ah! this is vacant! None gives me a reply Son of Kausalya, where are you?

[18] O truthful boy! with anger overcome, free from jealousy, dear to the world and engaged in the service of elders! give me a reply! [6]

[19] Ha! where is that Rama, the delight of the eyes and heart of all men? Where is he, most attached to me? Where is that compassion (incarnate) towards the distressed? Where is he who despised the wealth of kingship as a piece of straw? My son Rama, deserting me, your aged father, what have you to do with the inconsistent *Dharma*? Ah, fie! how painful? Oh!

[20] Rāma has gone away like the sun, Laksmaṇa has

followed (him) just like the day following the sun. And Sita is not seen like a shadow (disappearing) at the disappearance of the sun and the day [7]

21 *(Looking up)* Oh vile Fate!

22 Why did you not decree these three—me, childless, Rama, the son of some other king, and Kaikeyi, a tigress in the forest? [8]

23 KAUSALYĀ—*(Weeping)* Now let not the great king lose control over himself by lamenting much. Surely she and the two princes shall be seen by the great king at the end of the stipulated period

24 KING—Who are you, please?

25 KAUSALYA—I am indeed the one who gave birth to an unloving son

26 KING—What? Are you Kausalya, the mother of Rāma who is the delight of the heart and eyes of all people?

27 KAUSALYA—Great king! I am indeed the same unfortunate woman

28 KING—O Kausalya, you are really substantial. It was surely by you that Rama was borne in the womb

29 My grief is indeed excessive, unbearable and fire like, to bear or suppress which I am quite unable, being deprived of the powers of my senses [9]

30 *(Looking at Sumitrā)* Who is this other lady?

31 KAUSALYA—Great king, dear Laksmaṇa *(interrupting)*

32 KING—*(Rising up suddenly)* Where, where is he, Laksmaṇa? He is not seen! Oh, misery!

33 *(The two queens rising up hurriedly support the king)*

34 KAUSALYA—Great king, I had begun to say—'Dear Laksmaṇa's mother Sumitra

35 KING—O Sumitra!

36 Your son alone is a worthy son by whom Rama, the scion of the Raghu race, is being followed day and night in the woods, as by a shadow [10]

[37] *(Entering)* CHAMBERLAIN — Hail, great king ! Here indeed has come the honourable Sumantra

[38] KING—*(Rising up suddenly, with joy)* With Rāma ?

[39] CHAMBERLAIN—Not so, with the chariot

[40] KING—How, how, with just the chariot !

(Falls unconscious)

[41] THE TWO QUEENS — Great king ! take heart, take heart *(They pass their hands on his limbs)*

[42] CHAMBERLAIN — O misery ! When even great persons of his type meet with such calamities, *destiny* can not at all be overcome Great king, take heart, take heart,

[43] KING — *(Slightly recovering)* O Balaki, Sumantra has come alone, is it ?

[44] CHAMBERLAIN—Yes, great king

[45] KING—Ah, misery !

[46] If the chariot has come empty, my desires are all squashed It is then really the chariot sent by Death to take away Daśaratha [11]

[47] Then quickly usher him in

[48] CHAMBERLAIN—As the great king bids *(Exit)*

[49] KING—Blessed, indeed, are the breezes that blow about the tanks in the forest, as they at pleasure gain contact of Rāma moving about in the woods [12]

[50] *(Entering)* SUMANTRA—*(Looking all round, with sorrow)*

These servants, — with their eyes bedimmed by tears springing on account of their affection for Rāma, leaving off their duties, being miserable with sad thoughts and having their bodies scorched by sorrow, are censuring severely the king who is lamenting aloud [13]

[51] *(Going near)* Hail, great king !

[52] THE KING—Brother Sumantra, where is Rāma, *my* eldest . ? No, no, it was not expressed properly by me

[53] Where is Rāma, *your* eldest son ? O lover of sons ! Where is that daughter of the lord of the Videhas, with her

unsurpassed devotion to elders? Where again is the son of Sumitra? Have they sent any message with you to their wretched father who is on the point of death and who has brought about the grief of all people? [14]

54 SUMANTRA Great king, please do not speak inauspicious words thus You will see them before long

55 KING—Truly the words uttered by me are improper This is not a question befitting sages Hence tell me Is the penance of the sages going on well? Are the forests under their control? Does not Vaidehi feel fatigued while walking about?

56 SUMITRĀ—Sumantra, does not she (Sita),-the partner of her husband in all acts of dharma, who has her body clad variously by bark garments, and who, although a girl, is of a conduct of a grown up lady,—does she not say anything to us or the great king?

57 SUMANTRA—To the great king, all of them—

58 KING—No, no Relate to me (their message) by (pronouncing) their very names which are elixirs to my ears and doses of medicine to the suffering of my heart

59 SUMANTRA-As the great king bids The Long lived Rāma!

60 KING—'Rama'—you say Here is Rama By hearing his name, he appears to have been touched, as it were, (by me) Then, next?

61 SUMANTRA—The long lived Laksmaṇa

62 KING—Here is Laksmaṇa, then?

63 SUMANTRA-The long lived Sita, king Janaka's daughter

64 KING—Here is Vaidehī Rama, Laksmaṇa, Vaidehī,—this is a wrong order!

65 SUMANTRA—Then what is the proper order?

66 KING—Say—'Rama, Vaidehī, Laksmaṇa'

67 Even here, let Maithili stay between Rama and Laksmaṇa The forests are full of various perils, she will (thus) be with protectors [15]

68 SUMANTRA As the great king bids The long lived Ram
69 KING—Here is Rama
70 SUMANTRA—The long lived daughter of K ng Janaka
71 KING—Here is Vaidehi
72 SUMANTRA—The long lived Lak
73 KING-Here is Laksmaṇa Rama V
My dear children, embrace me
74 If I should touch Rama once,
more I feel that I will live like one
by his lives is made to live by nectar
75 SUMANTRA—At Sringiberapura
from the chariot, standing facing
down their heads to the great king
76 Having pondered over
they, with lips set to quiver in or
the forest saying nothing at all, as
by tears
77 KING—How, 'went away to th
(P
78 SUMANTRA-*(In haste)* O Ba
that the great king is in an arremed
79 CHAMBERLAIN—Yes
80 THE TWO QUEENS—Great
81 KING—*(Recovering a little)*
Touch my body, O Kausaly
my eyes My mind gone after R
82 My son Rama! That which I
83 Having installed you on th
the subjects by their gaining a
ordered you to keep your brotl
you I must depart from here to
entirely altered in a moment, alas!
84 Sumantra, please tell
85 " Rāma has gone, may ,

abandoned by my life Let (your) son be brought soon, and (your) sin bear (its) fruit " [20]

86 SUMANTRA—As the great king bids

87 KING—*(Looking upwards)* Ey! The manes have come to comfort me whose heart is scorched by listening to Rama's plight Who is there?

88 *(Entering)* CHAMBERLAIN—Hail, great king!

89 KING—Water, please

90 CHAMBERLAIN—As the great king bids! *(Exit, re enter)* Hail great king! Here is water

91 KING—*(Performing the Ācamana and looking)*

This is Dilipa, the friend of the lord of gods, this is Raghu, this is His Highness Aja, my father! What is the reason for your coming to me? Is it time for me too, to dwell with you there? [21]

92 Rama, Vaidehi Laksmaṇa! I go from here, to the side of my fathers O fore fathers! here, here I come!

(He is over powered by a swoon)

93 *(The Chamberlain spreads over him a cloth)*

94 ALL—Ha, ha, great king!

(Exeunt omnes)

END OF THE SECOND ACT

ACT III

(Then enter the Sudhākara)

1 SUDHĀKARA—*(Having finished sweeping etc)* Well, now the work ordered by the noble Sambhavaka has been done I will just sleep a while *(Sleeps)*

2 *(Entering)* BHATA—*(Going near the servant, beating him)* Ah, you whore's son! Why don't you attend to your duty now? *(Beats him)*

68 SUMANTRA As the great king bids The long lived Ram
69 KING—Here is Rama
70 SUMANTRA—The long lived daughter of King Janaka
71 KING—Here is Vaidehi
72 SUMANTRA—The long lived Laksmana
73 KING—Here is Laksmana Rama, Vaidehi, Laksma
My dear children, embrace me

74 If I should touch Rama once, or see him just on
more, I feel that I will live like one who, though abandon
by his lives, is made to live by nectar [1

75 SUMANTRA—At S'rngibe-rapura, all of them, alighti
from the chariot, standing facing Avodhya, and bowi
down their heads to the great king began to say—

76 Having pondered over something for a long tim
they, with lips set to quiver in order to speak, went away
the forest saying nothing at all, as their throats were chok
by tears [1

77 KING—How, 'went away to the forest saying nothing
(Becomes doubly unconscious)

78 SUMANTRA—*(In haste)* O Balaki, report to the minist
that the great king is in an irremediable state

79 CHAMBERLAIN—Yes *(Ex*

80 THE TWO QUEENS—Great king, take heart, take hea

81 KING—*(Recovering a little)*

Touch my body, O Kausalya! I do not see you w
my eyes My mind, gone after Rama does not return as ye
83My son, Rama! That which I always had in my mind *(rig*

82 Having installed you on the throne having gratifi
the subjects by their gaining a virtuous king and having al
ordered you to keep your brothers on an equal status wi
you, I must depart from here to the forest,-all that has be
entirely altered in a moment, alas! by that Kaikeyi [[1

84 Sumantra, please tell Kaikeyi —

85 "Rama has gone, may you be pleased, I am al

[18] BHARATA—*What do the physicians say about it?*

[19] CHARIOTEER-The *physicians are quite incompetent for that*

[20] BHARATA—Does he take food, or sleep?

[21] CHARIOTEER-(He lies) on the bare earth, without food.

[22] BHARATA—Is their any hope?

[23] CHARIOTEER—Destiny!

[24] BHARATA-My heart palpitates, drive the chariot. [1]

[25] CHARIOTEER-As *the long lived one bids (Drives the chariot)*

[26] BHARATA—*(Noticing the speed of the chariot)* Ah, the speed of the chariot! Here, these

[27] Trees appear to run, the distances between them shortened by the swift motion of the chariot, the ground falls into the cavity of the rim, as if it (ground) were a river with *its water streaming upwards, the visibility of the spokes* is lost, owing to the speed the felly of the wheels is still, as it were, and the dust raised by the horses falls in front and does not follow [2]

[28] CHARIOTEER—Long lived sir, Ayodhya must be nearby on account of the moistened appearance of the trees

[29] BHARATA—Ah *the impatience of my mind eager to* behold my own relatives! For, now—

[30-31] My head has, as it were, rested on the feet of my father, and I am as if raised by the king moved with affection My brothers appear to have come to me in haste and *the mothers drench me with their tears (of joy)*; I am praised as it were by the servants, through flattery, with such expressions as—"He is like (his father), he has grown stout and tall", and I also imagine being joked at by Saumitri there for my dress and language [3 & 4]

[32] CHARIOTEER—*(To himself)* O pity! that this prince, ignorant of the demise of the great king, is going to enter Ayodhya entertaining a hope which is to become futile in the end! Although we know, he cannot be told of it by us For,—

[33] Who will utter these three disasters, viz,—his father's

[3] SUDHAKARA—*(Waking up)* Beat me, beat me

[4] BHATA—Beaten, what will you do?

[5] SUDHAKARA—Unfortunate me! I have not got a thousand arms like Kartavirya

[6] BHATA What have you to accomplish with a thousand arms?

[7] SUDHĀKARA—I will kill you

[8] BHATA—Come on, you whore s son! I will leave you only when (you are) dead *(Beats again)*

[9] SUDHAKARA—*(Having wept aloud)* Now, master, is it possible to know my fault?

[10] BHATA—No fault, no fault on your part, surely Were you not told by me that all the ladies of the harem headed by Kausalya are due to come here to day to see the *Statue House* of king Das'aratha who departed to heaven by the sorrow caused by prince Rama's going away from the king dom? Now, what have you done with regard to this?

[11] SUDHĀKARA—My master may see The sanctuary has been cleared of the nests of pigeons, in the first place The walls have the five-finger-marks of sandal paste impressed on their chunam coating The doorways are decorated with suspended flower garlands Sands have been strewn. Now, what is it that has not been done by me here?

[12] BHATA—If so, go with confidence I too shall just report to the minister that everything has been done

(Exeunt ambo)

[13] END OF THE PRAVES'AKA

[14] *(Then enter Bharata in a chariot and the charioteer)*

[15] BHARATA—*(With uneasiness)* Charioteer! owing to my long stay with my maternal uncle, I am ignorant of all news (of Ayodhya) I heard that the great king was seriously unwell in body Hence, tell me—

[16] What is the ailment of my father?

[17] CHARIOTEER—A great mental anguish, surely.

delineation of the inward feelings of these forms ! An impression arises that these statues are men like although they are intended to be of deities Can this really be a group of four gods ? Or why, let them be whatever they are There is anyhow an excessive joy in my mind !

[46] Verily, it is proper to bow the head thinking that they are only deities, but the salutation with which a deity is worshipped without mantras will only be in the manner of a Sudra [6]

[47] *(Entering)* TEMPLE KEEPER — O ! While I was engaged in taking food, having finished my daily routine duties, who indeed can this person be of a form almost resembling the statues, that has entered the Statue house ! Well, I will know it on going inside *(Enters)*

[48] BHARATA —My obeisance to you !

[49] TEMPLE KEEPER — No, no obeisance should be made

[50] BHARATA—Please say not so, sir

[51] Is there any censurable fault in me ? Or, is any distinguished person being awaited ? What is this prohibition due to ? Or, is it your authority to enforce rules ?

[52] TEMPLE KEEPER—For none of these reasons do I forb d you ! But I only prevent the Brahman folk's saluting, mistaking (these) for gods, for these are Ksatriyas

[53] BHARATA—Is it so ? These are Ksatriyas ! Then who indeed are these honourable persons ?

[54] TEMPLE KEEPER—They are 'Iksvakus

[55] BHARATA—*(Joyfully)* 'Iksvakus'—you say ! These are then the famous rulers of Ayodhya !

[56] These are they who used to march in the company of gods at the time of the destruction of demon's cities, these are they, who, by virtue of their good deeds, used to go with their citizens and country men to Indra's region, these are they who obtained the entire earth conquered by the might of their arms, these are those (kings) who were

abandoning his life, his mother's greed for wealth, and his elder brother's exile? [5]

[34] *(Entering)* BHATA—Hail prince!

[35] BHARATA Good man, has Satrughna come to meet me?

[36] BHATA—The prince must be coming The priests however send word to you—

[37] BHARATA—What is it, what is it?

[38] BHATA—The period of the *Kṛttikā* star has yet one *nādikā* remaining over Hence, the prince should enter Avodhya only after the *Rohinī* star has set in

[39] BHARATA—Well, I will do so Hither to I have never overstepped the words of the elders You may go

[40] BHATA—As the prince bids *(Exit)*

[41] BHARATA—Now, in which place shall I take rest? Well, I see I will take rest for a while in this temple visible amidst the trees Thereby both worship to deities and rest will be gained Moreover, there is the traditional practice of the virtuous that cities should be entered after resting at the outskirts, (for a while) Therefore, let the chariot be stopped

[42] CHARIOTEER—As the long-lived one bids *(Stops the chariot)*

[43] BHARATA — *(Alighting from the chariot)* Charioteer, allow the horses to take rest in a secluded place

[44] CHARIOTEER—As the long lived one bids *(Exit)*

[45] BHARATA-*(Going some distance and seeing)* Offerings are visible in the form of well arranged flowers and *lāja*, the walls are with the five finger marks impressed on them with sandal paste, the doorways are decorated with suspended flower garlands, sands have been strewn I wonder whether there is a special festival (here), or it is a daily observance. Of what deity could this place be? No external sign, such as weapon or banner, is seen here Well, I shall know it after getting in *(Entering and looking)* Ah, the loveliness of the workmanship on these stones! How wonderful the

delineation of the inward feelings of these forms ! An impression arises that these statues are men like although they are intended to be of deities Can this really be a group of four gods ? Or why, let them be whatever they are There is anyhow an excessive joy in my mind !

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54 TEMPLE-KEEPER—They are 'Iksvakus

55 BHARATA—*(Joyfully)* 'Iksvakus'—you say ! These are then the famous rulers of Ayodhya !

56 These are they who used to march in the company of gods at the time of the destruction of demon's cities, these are they, who, by virtue of their good deeds, used to go with their citizens and country-men to Indra's region, these are they who obtained the entire earth conquered by the might of their arms, these are those (kings) who were

not ended for a long time by even Death who was seeking their pleasure [8]

[57] Sir, indeed a g eat benefit has been got by chance! Tell me who His Highness here is ?

[58] TEMPLE KEEPER—This is indeed Dilipa who performed the Vi-vajit sacrifice which needed the precious things of all kinds to be gathered together, and who had kept ablaze the torch of righteousness

[59] BHARATA — Let this salutation be to him who was wholly devoted to righteousness Please tell me who His Honour here, is

[60] TEMPLE KEEPER — This is indeed, Raghu who, while going to bed and while being roused from sleep in the (morning), heard the sound of the expressions of 'good day uttered by many thousands of Brahman folk

[61] BHARATA—Ah, the powerful Death has overstepped even such protection ! (My) salutation be to him, the fruits of whose kingship were fore shadowed (to him) by the Brahmin folk Please say who His Honour here is

[62] TEMPLE KEEPER— This is Aja, who indeed renounced the responsibilities of kingship through grief caused by the loss of his dear wife and who e passion was quietened by the ablutions concluding his daily sacrificial observances

[63] BHARATA — My salutation to him of laudable contrition *(Looking at the statue of Dasaratha and becoming perturbed)* Sir, it was not clearly comprehended by (my) mind fully occupied by the respect (I felt for them) Please tell me who His Honour here is

[64] TEMPLE KEEPER—This is Dilipa

[65] BHARATA— The great great grand-father of the king Next ?

[66] TEMPLE KEEPER—His Highness here is Raghu

[67] BHARATA—The grand father of the great king Next?

[68] TEMPLE KEEPER—His Highness Aja

69 BHARATA—The father of my papa! What is it? What did you say?

70 TEMPLE KEEPER—This is Dilipa, this Raghu, and this Aja

71 BHARATA—I ask you something Are the statues of the living (kings) too erected?

72 TEMPLE KEEPER—Not at all, only of the dead

73 BHARATA—Then, I take leave of you

74 TEMPLE KEEPER—Stay

75 Why don't you enquire about this statue of Das'aratha by whom both his life and realm were given away as the bridal fee to his wife? [9]

76 BHARATA—Ah father! *(Falls unconscious Recovering)*

77 O heart! be satisfied, hear of my father's death about which you had your own misgiving, and just take courage If this base term 'bridal fee' has any bearing on me and proves also true, this body will have to be purified [10]

78 Good sir!

79 TEMPLE KEEPER—This address 'Good Sir' is significant of the Iksvaku race Aren't you Bharata, son of Kaikeyi?

80 BHARATA—Yes Yes, I am Bharata, Das'aratha's son, and not Kaikeyi's

81 TEMPLE KEEPER—Then, I take leave of you

82 BHARATA—Stay, please tell me the rest

83 TEMPLE KEEPER—What (other) go? You may listen His Highness Das'aratha expired I do not know the purpose of the departure to the forest of Rama accompanied by Sita and Laksmana

84 BHARATA—What, what? Has my noble brother also gone away to the forest? *(Doubly faints)*

85 TEMPLE KEEPER—Prince take heart, take heart!

86 BHARATA—*(Recovering)* Like a man oppressed by thirst running after a river dried up of water, I have been running towards Avodhya which has been deserted by my father and brother and reduced to the state of a forest [11]

[87] Good sir, listening to a detailed account will produce comfort to my mind Hence please tell me everything leaving nothing

[88] TEMPLE KEEPER—Please listen It is reported that just when prince Rama was being installed on the throne by the honourable king, your mother said—

[89] BHARATA—Stay,—

[90] Remembering that evil bridal fee she must have said—'Let my son be the king', by her, encouraged by the confidence gained therefrom even my noble brother must have been told—'Go, my boy, to the forest', having seen him clad in bark, the king must have indeed met with an unworthy death, and alas! words of reproach, that are yet left over and are similar (to those flung on my mother), will surely be flung on me [12] *(Faints)*

[91] *(Behind the curtain)* Move away, sirs move away

[92] TEMPLE-KEEPER—*(Looking attentively)* Oh!

[93] The queens have come just in time when their son has fallen into a swoon for, the touch of the mother's hand is (as soothing) as the libation of water to the manes who have had no funeral rites performed to them [13]

[94] *(Then enter the queens and Sumantra)*

[95] SUMANTRA—This way this way, ladies!

[96] This is that house of the Statue of our king, the height of which is rarely found (even) in mansions, it is visited even without a salutation by travellers who are neither restrained nor announced by door keepers [14]

[97] *(Entering and seeing)* Ladies, no, no you should not enter

[98] For, here is lying some one who is like the king when in his youth!

[99] TEMPLE KEEPER—You need not mistake him for a stranger, meet him, for, he is Bharata [15] *(Exit)*

[100] QUEENS—*(Hastily going near)* Ah child! Bharata!

[101] BHARATA—*(Slightly recovering)* Good sir!

102 SUMANTRA—Hail great (*Having half uttered with sorrow*) Oh the resemblance of the voice! I just thought that the great king in the statue was speaking!

103 BHARATA—Now, what is the state of my mothers?

104 QUEENS—Child this is our condition! (*They remove their veils*)

105 SUMANTRA—Queens, please restrain your grief

106 BHARATA—(*Looking at Sumantra*) The presence of all this etiquette indicates to me Aren't you Sumantra, sir?

107 SUMANTRA—Prince, just so I am Sumantra

108 Over powered by the evils of long life and ridiculed by ingratitude, I live (as) the charioteer of that empty chariot since the time that king died [16]

109 BHARATA—Ah father! (*Rising*) Father, I desire to be advised the mode of bowing down to the mothers

110 SUMANTRA—Well! This is queen Kausalya, mother of the honourable Rama

111 BHARATA—Mother, I, an innocent person, bow to you

112 KAUSALYA—Child be without any anguish

113 BHARATA — (*To himself*) I am as if chided by this (*Aloud*) I am beholden to you Next?

114 SUMANTRA—This is queen Sumitra, mother of the honourable Lakṣmaṇa

115 BHARATA—Mother, I, over reached by Lakṣmaṇa, bow down to you

116 SUMITRA —My son become glorious!

117 BHARATA—Mother I shall strive for this I am beholden to you Next?

118 SUMANTRA—This is your mother

119 BHARATA—(*Rising in anger*) Ah, you sinner!

120 Standing between this mother (Kausalya) and this mother (Sumitra) of mine, you do not appear well, just like a polluted river let in between Ganga and Yamuna [17]

121 KAIKEYI—My son, what have I done?

122 BHARATA—You ask, 'What have I done'?

123 Aren't these united with one another by you?—I with infamy, my noble brother with bark garments, the king with death at home, the whole of Ayodhya with continuou weeping Laksmaṇa with beasts (in the forest), the mother fond of their sons with sorrow, the daughter in law with th fatigue of (walking) long distances, and your own self with the severe word (of condemnation) 'oh fie!' [18

124 KAUSALYA—My son, how is t yo 1 do not salute you mother, while observing all traditional formalities?

125 BHARATA—'Mother'—you say! Oh mother, *you* alon are my mother Mother, I bow down to you

126 KAUSALYĀ—No, no, *this* is your mother

127 BHARATA—She *was* formerly, but now, she is no Your ladyship may just see—

128 Abandoning all affection, are not sons rendere 'not sons' through the evil traits that have entered int (their) character? Now, I will establish in the world a ne (code of) dharma that a mother be no mother for wrongin her husband [1

129 KAIKEYI—My son, I said thus to see that the gre king's words were kept true

130 BHARATA—What did you say?

131 KAIKEYI—That my dear son may become the king

132 BHARATA—Who then is that brother of mine in you?

133 Is he not the legitimate son of my father? Is n a person installed on the throne usually in the order o seniority? Would not the brothers be dear (to him)? Or, he not to the liking of the subjects? [20

134 KAIKEYI—My son, you should indeed put this questio to the person who was covetous of the bridal fee

135 BHARATA—He, deprived of royal wealth, was ordered b you to live in a forest with his wife, clad in bark and walkin on foot—Was this also mentioned in the bridal fee? [21

[136] KAIKEYI I will explain this at the right place and time

[137] BHARATA—If you were covetous of infamy, where was any need for mentioning my name? If it was only thirst for the fruits of kingship, would not the king give them (to you)? Or rather, if this title 'Mother of a king' was coveted by you O lady, speak the truth, was not my noble brother a son to you? [22]

[138] *A grievous deed has been done by you!*

[139] *By you longing for the kingdom, the king was not* taken into account with regard to his life, and you sent away his eldest son telling him—'You go to the forest' As your heart was not shattered into pieces even on beholding Janaka's daughter clad in bark, O lady, I wonder how adament hard your heart must have been created by the Creator! [23]

[140] SUMANTRA Prince these two, Vasistha and Vamadeva, after making arrangements for your consecration, having come here along with the subjects to receive you, submit to you—

[141] 'Just as the cows without a cowherd go to ruin being *unprotected, so also the subjects having no king surely* meet with *ruin*' [24]

[142] *BHARATA—Let the subjects follow me*

[143] *SUMANTRA Where will you go leaving the consecration?*

[144] *BHARATA—'Consecration'—You say? Let it be offered* to Her Ladyship here

[145] SUMANTRA—Where will you go?

[146] BHARATA—To that place I will go, where that (Rama), dear to Lakṣmaṇa, lives Ayodhyā which is without him is no Ayodhya *That* is Ayodhya where Raghava is [25]

(Exeunt omnes)

END OF THE THIRD ACT

ACT IV

(Then enter two maids)

[1] VIJAYĀ—Friend Nandinika, tell me, tell me It is saic that prince Bharata was seen to day by all the ladies of th harem headed by Kausalya, when they had been to see th *Statue House* I, an unfortunate creature, remained at th door

[2] NANDINIKA—Friend, prince Bharata was seen by us wit eagerness

[3] VIJAYĀ—How was the queen addressed by the prince

[4] NANDINIKĀ—'How addressed'? The prince did no wish even to look at her

[5] VIJAYĀ—What a great calamity? By her, covetous c the kingdom and making Rama deprived of the realm widow hood was brought upon herself, even the peop were led to ruin The queen is indeed cruel A sin has bee committed by her

[6] NANDINIKĀ—Friend, listen Leaving aside the cons eration arranged by the subjects, the prince went away t Rāma's penance grove

[7] VIJAYĀ—*(Sorrowfully)* Hum! Thus went the prince Nandinika, come on, we will see the queen *(Exeunt amb*

[8] END OF THE INTERLUDE

[9] *(Then enter in a char ot Bharata, Sumantra and a charioteer)*

[10] BHARATA—Now that the lord of men followed by his good deeds has gone to heaven, I, followed by the waters of the tears shed by the citizens, shall go to see the second moon of the world, named Rāma, in the holy penance groves [1]

[11] SUMANTRA—Here, this long-lived Bharata,

[12] The son of that king who crushed the pride of the demon-lords, the grand-son of that king whose riches were

utilized for performing sacrifices, and the brother of Rāma who did what was agreable to his father and who is dear to the whole world,–is going by a path similar to that of Rama

[13] BHARATA—O, father!

[14] SUMANRTA—Prince, here I am

[15] BHARATA—Where is the honourable Rama, my elder brother? Where is that representative of the great king! Where is that excellent specimen of persons endowed with the essence of heroism? Where is he who obscures Kaikeyi covetous of the kingdom? Where is that receptacle of glory? Where is that son of the lord of men? Where is he who observes the vow of truthfulness?

[16] I wish to see him, my greatest god, by whom the wealth (of sovereignty) was given up in order to please my mother [3]

[17] SUMANRTA—Prince, in this range of hermitages,—

[18] Here are Rama, Sita and Laksmaṇa of great glory, in whom Truthfulness, Character and Devotion (respectively) are present in bodily form [4]

[19] BHARATA—Then, please stop the chariot

[20] CHARIOTEER As the long lived (prince) bids *(Does so)*

[21] BHARATA *(Alighting from the chariot)* Charioteer, allow the horses to rest in a secluded place

[22] CHARIOTEER—As the long lived (prince) bids *(Exit)*

[23] BHARATA—O father, please announce, please announce

[24] SUMANTRA—Prince, how shall it be announced?

[25] BHARATA—Bharata, the son of Kaikeyī covetous of the realm, has come

[26] SUMANTRA—Prince enough of uttering insults about elders

[27] BHARATA—Well, it is not right to utter the fault of another Therefore please say—'Bharata, who forms the stain on the Iksvāku race, desires an interview'

[28] SUMANTRA—Prince, I am not able to say so But I would just say—'Bharata has come'

[29] BHARATA—No, no Mentioning just the name appears to me as penitence not undergone Why ? Is the announcement of Brahman slayers made by some other person ? So, let my father stay I myself will announce O sirs ! Please report to the honourable Raghava who carried out the words of his father, that—

[30] One who is shameless, ungrateful, unrefined, inconsiderate, but full of devotion, has come Should he wait or go ?

[31] *(Then enter Rāma with Sītā and Lakṣmaṇa)*

[32] RĀMA—*(Listening joyfully)* Lakṣmaṇa, do you hear ? O princess of Videha, do you also hear ?

[33] Whose is this voice so closely resembling that of my father, which on account of its depth, surpasses as it were the rumbling of clouds, and which, creating in my mind the suspicion that he must be a relative and being full of affection, has agreeably entered into the range of my ears ?

[34] LAKṢMAṆA—Noble brother ! This voice does indeed produce in me also a high regard due to a relative For, this

[35] Deep, clear and sedate (voice), sweet with affection like that of a youthful bull, is melodius at the throat and with a free passage of its force at the breast, and on account of its different syllables being pronounced distinctly having gained contact with the proper organs, it endeavours to vouchsafe as it were protection to all the four *varnas* [7]

[36] RĀMA—Surely this cannot be the voice of one who is not a relative It wets my heart, as it were Dear Lakṣmaṇa, please see

[37] LAKṢMAṆA—As my noble brother bids *(Moves out)*

[38] BHARATA—Fy, how is it no one gives me a reply ? Can it be that I am recognised as Bharata, the son of Kaikeyī, having arrived here !

[39] LAKṢMAṆA—*(Looking)* Oh, this is my noble brother Rāma No, no, it is the likeness of form

[40] The matchless face, charming like the moon, looks

ike that of my noble brother, the large chest is resembling ny father's, scarred by the arrows of the gods' foes, urrounded by splendour, a lustrous glow, and of a pleasing appearance to the world,—is this a king, or the overlord of the gods, Madhusudana himself? [8]

41 *(Seeing Sumantra)* Ah, father (Sumantra)!

42 SUMANTRA—O, prince Laksmana!

43 BHARATA—Yes, he is my elder Brother, I bow to you

44 LAKSMANA—Come, come near, be long-lived *(Looking at Sumantra)* Father, who is this honourable person?

45 SUMANTRA—Prince

46 Fourth (in descent) from Raghu, third from Aja and second from your well known father, this is prince Bharata, the younger brother of that scion of your family, whose younger brother you also are [9]

47 LAKSMANA — Come, come near, O prince of the Iksvaku family! Hail to you! Be long lived!

48 Be you the receptacle of excellent virtues in this world just like that lord of men, Raghu, whose treasure was exhausted in performing sacrifices and whose valour was equal to that of the members of his own race who were experts in fighting with the demons, whose bows were rubbed closely against the thunder bolt (of Indra) and whose strength and valour were match less [10]

49 BHARATA—I am grateful to you

50 LAKSMANA—Prince, you stay here I shall report your arrival to my elder brother

51 BHARATA—Brother, now I wish to salute him without delay Please report to him soon

52 LAKSMANA—Well *(Going near)* Victory to my brother! Brother,

53 Here stands your dear brother Bharata, who is full of fraternal affection and in whom your own form has been reflected as in a mirror [11]

[54] RĀMA—Dear Lakṣmaṇa, is it so? Has Bharata come?

[55] LAKṢMAṆA—Yes, noble brother

[56] RĀMA Maithili, let your eyes be widened for beholding Bharata!

[57] SĪTĀ—My lord, has Bharata come!

[58] RĀMA—Maithili, yes

[59] To day, indeed, I understand that a hard task was accomplished by my father If even brotherly affection be such, of what sort should the (parental) affection be towards a son? [12]

[60] LAKṢMAṆA—Brother, shall the prince get in?

[61] RĀMA—Dear Lakṣmaṇa, even in this, do you mean to carry out my own intention? Go, with all honour shown to him please bring him in quickly

[62] LAKṢMAṆA—As my noble brother bids

[63] RĀMA—Or you stay here

[64] Let this (Sītā) go in person to do him honour entertaining the feeling of a mother towards her child, shedding tears of joy as if it were a shower, and with eyes resembling the petals of the lotus full of dew drops [13]

[65] SĪTĀ—As my lord bids *(Rising up, walking along and seeing Bharata)* Hum! Within this short time, my lord has already come out! No, no, it is the likeness of form!

[66] SUMANTRA—Ah! our daughter-in law!

[67] BHARATA—Ah! this is her ladyship, the daughter of king Janaka!

[68] This is that lustre in the form of a woman, which sprang up from within the field through a plough and which is a good evidence of the penance of Janaka, the lord of kings

[69] Noble lady, I offer my obeisance to you I am Bharata

[70] SĪTĀ—*(To herself)* Not only the form, even the voice is the same *(Aloud)* My boy, live long!

[71] BHARATA—I am beholden to you

[72] SĪTĀ—Come my boy! Fulfil your brother's desire

73 SUMANTRA—*Prince, please enter*

74 BHARATA—*Father, what will you do now?*

75 SUMANTRA—I will enter afterwards Now that the king has departed to heaven, this is my first visit to Rama who has known the fact [15]

76 BHARATA—Be it so *(Going near Rāma)* Noble brother, I bow down to you I am Bharata

77 RĀMA—*(With joy)* Come on, come near O Ikṣvāku prince! Hail to you! Be long-lived!

78 Widen your chest of the measure of the closed panels of a door, embrace me with the pair of your stout arms Hold up this face (of yours) resembling the autumnal moon, (and) gladden this body (of mine) which is scorched by calamities [16]

79 BHARATA—I am beholden to you

80 SUMANTRA—*(Going near)* Hail to the long lived one!

81 RĀMA—Alas, father!

82 He,—who formerly at the time of advancing with his forces to heaven in aerial cars equal to those of the gods, was well known in the close fight between the gods and demons being often pointed out as—'This is he, that is he',—is that illustrious king, his body left behind, taking rest along with his royal fore fathers remaining in heaven now, even without you so affectionate and dear to him? [17]

83 SUMANTRA—*(Sorrowfully)* Having borne varied and unbearable (sorrows) (such as) the king's death, your exile, Bharata's misery and the helpless state of the family, my (long) life has erred in what appears to be an advantage (to it) [18]

84 SĪTĀ Father makes my weeping husband weep once again

85 RĀMA—Maithili, here I compose myself Dear Lakṣmaṇa, water, please

86 LAKṢMAṆA—As my noble brother commands

[87] BHARATA Brother, this is not at all right I will serve in the order (of our birth) I'll myself go *(Taking a pot, going out and re entering)* Here is water

[88] RĀMA—*(Having performed Ācamana)* Maithili, Lakṣmaṇa's work is indeed being impaired

[89] SĪTĀ—My lord, should you not be served by this (Bharata) also ?

[90] RĀMA—That is no doubt right ; Let Lakṣmaṇa serve me here, remaining there, let Bharata serve me

[91] BHARATA—May my noble brother be pleased !

[92] I will stay here in body and there by my duty The kingdom will be safe by your mere name [19

[93] RĀMA My dear (Bharata), son of Kaikeyī! no, not so

[94] I have come to the forest at the behest of my father and not out of vanity or fear or delusion More over our family is one that regards truth as wealth (Hence) I tell you Would you follow the path of the low ? [20

[95] SUMANTRA–If so, where should the consecration water lie now ?

[96] RĀMA–Let it lie only there where my mother said it should

[97] BHARATA—May my noble brother be pleased ! Good brother, please do not strike at the wound now

[98] O Virtuous one! your mother is also my mother and that eminently wise father of yours is also my father O good person ! The fault of the mother is no fault of mine Just see oh benefactor, this distressed Bharata in the proper perspective [21,

[99] SĪTĀ—My lord Bharata speaks most piteously What is it that my lord thinks now ?

[100] RĀMA—Maithili,

[101] I think of that king gone to heaven, who having got such a treasure of virtues (as Bharata) in this world, did not see this excellent character of that son Ah fie! if Fate should dominate over (even) great men ! [22]

[102] My dear *Bharata*,

[103] It is a fact that I am pleased with you You are with an unstained mind I am subject to your words, being won over by your reknown virtues. But it is not right on your part to falsify those words of the king More over, should your father (turn out to) be a lier, having begot a son of your type? [23]

[104] BHARATA-Until the term imposed on you comes to an end so long, O king! I will remain here, at your feet

[105] RĀMA—Not so, let the king achieve his goal through his good deeds I conjure you with my life if you don't govern your realm [24]

[106] BHARATA—Alas! you have silenced me Well, I shall preserve your kingdom on one condition

[107] RAMA—My dear brother, what is that condition?

[108] BHARATA—I desire that you take back at the end of fourteen years your kingdom placed as a deposit in my hands.

[109] RAMA—Be it (so)

[110] BHARATA—Noble brother (Lakṣmaṇa), have you heard? Your ladyship, have you heard? Father (Sumantra), have you heard?

[111] ALL—We all have heard it

[112] BHARATA—Good brother, I desire to snatch away from you another boon

[113] RAMA—Dear boy, what do you wish for? What shall I give you? What can I do for you?

[114] BHARATA—To me who has bowed down to you with my head, give these two sandals used by your feet. Until you achieve the fulfilment of your mission, so long, I will remain obedient to them. [25]

[115] RĀMA—*(To himself)* Oh!

[116] After such a long time only very little fame was obtained by me (But), in no time, all that has been acquired by Bharata to day [26]

[117] SĪTĀ—The first request of Bharata will surely be granted, is it not, my lord!

[118] RĀMA—Be it so My dear brother, take these

(Offers the two sandals)

[119] BHARATA—I am beholden to you *(Receiving)* Noble brother, I wish to have the consecration water poured on these.

[120] RĀMA—Father, do whatever is desired by Bharata

[121] SUMANTRA—As the long-lived one bids.

[122] BHARATA—*(To himself)* Ah! joy!

[123] (I have now become) trustworthy to my kinsmen, agreeable to the citizens, able to bear the sight of the people, and dear as a good natured son to the king living in heaven (I am now) highly esteemed by my virtuous brothers, a great receptacle of glory, the subject of talk for the good people in their conversations, and dear to those who have obtained their dear objects [27]

[124] RĀMA—My dear Bharata, a kingdom is such that should not be neglected even a moment Hence, O prince, please return now alone for success

[125] SĪTĀ—Hum! Prince Bharata will go this very day!

[126] RĀMA—Enough of excessive fondness Let the prince go now alone for success

[127] BHARATA—Noble brother, I will go now alone

[128] Full of hope, the citizens in the city will be waiting with the desire to see you (again), I shall gratify them by showing them your favour [28]

[129] SUMANTRA O long lived one! What should be done by me now?

[130] RĀMA—Father, please look after the prince, as if he were the great king

[131] SUMANTRA—So long as I live, I shall strive (to do that).

[132] RAMA—My dear Bharata, please ascend the chariot in my presence

(yet). The drenched insects are coming up the surface of the earth as their holes are filled with water (And) the trees are with fresh circles round their roots, on account of the lines of water drying up [2]

[6] *(Beholding)* Ey, here is Vaidehi ! Oh, alas !

[7] This hand of hers, which was getting tired by just holding a mirror, does not now feel fatigued (even) as she is carrying a jar Alas ! the forest hardens the creeper like tender ness of women [3]

[8] *(Going near)* Maithili, How fares your austerity ?

[9] SITA—Oh, it is my lord ! Hail to my lord !

[10] RĀMA—Maithili, if it means no hindrance to your duty, please be seated

[11] SITĀ—As my lord bids ! *(Sits down)*

[12] RĀMA—Maithili, I see you as if eager to have a reply from me (to a question of yours) What is it ?

[13] SITĀ —The facial expression of my lord is like that of one whose mind is vacant with grief Why is it so ?

[14] RĀMA–Maithili, rightly indeed, you have evinced interest

[15] As my body was hit against by death's spear, the wound caused on my mind is still (as fresh) as before The strokes from the darts of sorrow which have different aims fall on one and the same place over and over again [4]

[16] SITĀ—What is the nature of my lord's worry ?

[17] RĀMA—The observance of the annual ceremony of my revered father is to be to morrow The manes wish for the oblations offered in the best form Hence, how shall I perform it ?—This is what I am considering Or,—

[18] They will in fact get satisfied with anything, for, they surely know this condition of mine Still I wish to do the worship in a manner befitting Rama as well as his father

[19] SITĀ—My lord Bharata performs the ceremony with all affluence, and you too with fruits and water in accordance with your condition This will be very highly prized by father

[20] RĀMA—Maithili,

[21] Seeing the fruits on the Kus'a grass arranged by my own hands, father will weep even there being reminded of *(my)* forest life. [6]

[22] *(Then enter Rāvaṇa dressed as an ascetic)*

[23] RĀVAṆA—Oh, here—

[24] I, of a positively uncontrolled mind, putting on this disguise, am going desirous of carrying away that princess of Janaka after deceiving Rama who has courted my enmity by slaying Khara, as if she (Sitā) were the stream of an oblation (to fire) without the proper (utterance of) accents and syllables. [7]

[25] *(Moving forth and looking down-wards)* This is the entrance of Rāma's hermitage. Let me get down. *(Gets down)* I will just observe the formalities of a guest. Hello, who is here? I am a guest.

[26] RĀMA—*(Listening)* Welcome to the guest.

[27] RĀVAṆA—Good, my disguise has really been matched by my voice.

[28] RĀMA—*(Seeing)* Ey, it is a holy person! Revered sir, I bow down to you

[29] RĀVAṆA—Hail!

[30] RĀMA—Revered sir, here is a seat; please sit down.

[31] RĀVAṆA—*(To himself)* How is it I am ordered, as it were, by him? *(Aloud)* Well. *(Sits down)*

[32] RĀMA—Maithili, bring for the holy person, water to wash his feet with.

[33] SITĀ—As my lord bids. *(Exit, re-enter)* Here is water.

[34] RĀMA—Attend on His Holiness.

[35] SITĀ—As my lord bids.

[36] RĀVAṆA—*(Being agitated that his disguise may get exposed)* Stay, stay,

[37] On this earth, surely, the one Arundhati amongst mortal women is this (Sītā); and (it is) as her husband,

super-human power)

[52] RAMA—Holy sir, only *that* is my decision

[illegible] Both the things that shall secure it are present in me If penance *fails, there is* the bow, if the bow *fails,* there is penance [9]

[54] RAVANA—They exist They live on the Hīmalayas

[55] RĀMA—'On the Himalayas'—is it? Then?

[illegible] RĀVANA—'On the seventh peak of the Himalayas live the deer called 'Golden Sides' *(Kāñcana pārsva),* that drink the water of the Ganges falling directly from the head of S'iva, that have backs as blue *as vaidurya* and that are as fleet as wind Great sages such as Vaikhanasa, Valakhilya and Naimis'a perform S'raddhas with these (deer) that present themselves and die the moment they are thought of

[57] Gratified with these (deer), the manes obtain the fruit of (having begot) sons For, laying aside oldage, and shining with resplendence, they ascend heaven, they also *secure residence in storied mansions on a par with gods,* and are not forcibly drawn away by the objects that turn upon themselves [10]

[illegible] RAMA—Maithilī,

[illegible] Take leave of these deer and trees fondled by you as your sons, and of the Vindhya forest and of your dear friends, the creepers (Hereafter) I will live in those Himalayan forests illumined with the glowing herbal groves [11]

[60] SĪTĀ—As my lord bids

[61] RĀVANA *O son of Kausalyā, do not entertain a desire* which is beyond reach They are not visible to human beings

[62] RĀMA Venerable sir, do they live on the Himalayas?

[63] RĀVANA—Quite so

[64] RĀMA—Then, you may see—

[65] Himavān (the mountain) will either show me those deer or attain the state of Krauñca, being pierced by the force *of my arrow* [12]

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[65] Himavān (the mountain) will either show me those deer or attain the state of Krauñca, being pierced by the force of my arrow [12]

66 RĀVANA — *(To himself)* Oh, his vanity is indeed unbearable!

67 RĀMA—*(Looking at the quarters)* Ey, something like a flash of lightning is seen!

68 RAVANA—*(Aloud)* Son of Kausalya, even as you are here, Himavan honours you This is the *Kāñcana pārs va*

69 RĀMA—This success is due to your Reverence

70 SITA—I congratulate my lord on his success!

71 RAMA—No, no

72 This is the good fortune of father, if he (the deer) has come here by himself He deserves to be honoured Therefore, O Maithili, inform Laksmaṇa [13]

73 SITA—My lord, don t you remember that Lakṣmaṇa has been deputed with the instruction—'Go to meet the *Kulapati* who is coming this way during his pilgrimage'?

74 RAMA—Then, I myself will go

75 SITA—What shall I do?

76 RAMA—Wait on this venerable person

77 SITĀ—As my lord commands *(Exit Rāma)*

78 RAVANA — Ey, here goes forth Raghava carrying Arghya (in his hands) And now, Rāma, seeing the deer running away regard-less of the *honour*, strings his bow

79 How great his strength, how great his valour, his mettle and speed! It is but appropriate that this world is pervaded by the *(two)* short syllables '*(Rā ma)*' [14]

80 Here is the deer, with one leap having passed beyond the aim of his arrow, it has entered the dense forest!

81 SITA—*(To herself)* In me, separated from my lord, fear is arising here

82 RAVANA —*(To himself)* As Rama has been sent away by a ruse, I shall carry away the young weeping Sita, who is alone, from this penance grove, as if she were an oblation not prescribed in the Mantras [15]

83 SITĀ—I will just go into the hermitage *(Desires to go)*

[84] RĀVANA—*(Assuming his own form)* Sitā, stay; stay.

[85] SITĀ—*(With fear)* Hum! Now, who is this?

[86] RĀVANA—Don't you know him

[87] By whom gods such as Indra together with hosts of *dānavas* were defeated in battle? Seeing the deformation of Sūrpanakha, and having heard of my two brothers slaughtered, I, that Ravaṇa, have come here, O larg eyed lady, with a mind to abduct you, after luring away with ruses that Rāma *of immeasurable strength, who, through pride,* is foolish [16]

[88] SITĀ—Hum, Ravaṇa is the name! *(Starts to go)*

[89] RAVANA—Ah, where will you go, having come within the range of Ravaṇa's eyes?

[90] SITĀ—My lord, save me, save me! Saumitrī, save me, save me!

[91] RĀVANA—Sita, listen to my heroism

[92] Indra was defeated, the lord of wealth was shaken, Soma (moon) was dragged out and Sūrya's son was crushed (by me) Oh, fie on that heaven, which has been resorted to by the terrified gods! Blessed is the earth where Sīta is! [17]

[93] SITA—My lord, save me, save me! Saumitrī, save me, *save me!*

[94] RĀVANA Seek the protection of Rāma, or Lakṣmaṇa, or *King Das'aratha himself who is in heaven* What is the use of appeals addressed to weak men? Young ones of the deer can not assail a tiger [18]

[95] SITĀ—My lord, save me, save me! Saumitrī, save me, save me!

[96] RĀVANA-Why do you bewail now, O large-eyed lady! Count me as you do your husband This Rama, although associated with a vast army together with the hosts of gods, is quite incompetent to fight with me [19]

[97] SITA—*(Angrily)* You are cursed!

[98] RAVANA—Ha, ha, ha! Ah, the power of a *pativratā*!

[99] I, who flew up violently, was not scorched by the rays of the sun, but I am scorched now by these few syllables 'you are cursed' of this lady [20]

[100] SĪTĀ-My lord, save me, save me! Saumitri save me, save me

[101] RAVANA—*(Holding Sītā)* O ye ascetics residing in the Janasthāna, listen, all of you listen

[102] This ten headed Rāvaṇa goes abducting Sita by force If Rama is interested in the duties of a hero, he may display his heroism [21]

[103] SĪTĀ—My lord save me, save me!

[104] RĀVANA—*(Moving forth seeing)* Ey, here is Jaṭāyu rushing towards me with his terrific beak, agitating the trees of the forest by the despatch of the wind through his wings Ah! stay now

[105] To the abode of death I will despatch you with your limbs drenched in plenty of blood oozing from the wounds caused by the chopping off of your wings with the sword drawn by my arm [22] *(Exeunt ambo)*

END OF THE FIFTH ACT

ACT VI

(Then enter two old Hermits)

[1] BOTH—Help, help, ye!

[2] FIRST—Here, over-powered by (Rāvaṇa) the lord of demons having the complexion of a blue lotus garland and ridiculously laughing with his teeth white and bright like a lotus-stalk, Sitā is being carried away just as a doe is by the tiger (wandering about at midnight). [1]

[3] SECOND—Here, indeed, is her ladyship Vaidehī—

[4] Like a struggling female serpent and like a tossed up creeper laden with flowers, she is being forcibly carried away

by the wicked Ravaṇa, from the penance grove, as if she were the fruit of penances [2]

[5] BOTH—Oh ye, help, help!

[6] FIRST—*(Looking upwards)* Good! Simultaneously with our appeal, Jatayu has flown up into the sky in order to pay back his debt (of gratitude) to Das'aratha, saying—'Where will you go while I am alive?'

[7] SECOND—Here has Ravana turned back with eyes upturned out of rage!

[8] FIRST—Here is Ravaṇa!

[9] SECOND—Here is Jaṭayu!

[10] BOTH—Oh! here, a fight has commenced in the sky!

[11] *FIRST—Kas'yapa, O Kās'yapa,* look at the might of the lord of carrion-eaters (vultures)!

[12] Attacking him with his wings, he has engaged him in a valorous duel Remaining steady, he tries a very close and sharp seizure of him with his beaks The fierce expanse of his chest is being torn off with sharp pointed claws resembling iron nails, just as the rock of a rugged mountain is cleft by the points of (Indra's) thunder bolt. [3]

[13] SECOND—Ah, the vulture lord is hit on the region of his right shoulder with a sword by the enraged Ravaṇa!

[14] BOTH-Ah, the worthy Jaṭayu has fallen down! Alas!

[15] *FIRST-Oh, pity! Here, indeed, the worthy Jatayu,—*

[16] Having put forth his utmost effort disregarding his enemy as if he were a pet-peacock, and having spurned the blazing valour of the demon lord,—he has collapsed like a forest tree pulled down by a lordly elephant [4]

[17] *BOTH—May he go to heaven!*

[18] FIRST—Kas'yapa, please come on Let us report this matter to the honourable Raghava

[19] SECOND—Well, a very good idea! *(Exeunt ambo)*

END OF THE VISKAMBHAKA[9]

[21] *(Then enter a Chamberlain)*

[22] CHAMBERLAIN—Oh, who is here on duty at the Gold Arch-gate?

[23] *(Entering)* PORTRESS—Sir, it is I Vijaya What shall I do for you?

[24] CHAMBERLAIN O Vijaya, please inform prince Bharata soon that his honour (Sumantra) who had gone to the Janasthana for seeing Rama has returned

[25] PORTRESS—Sir, has father Sumantra returned after accomplishing his mission?

[26] CHAMBERLAIN—Good lady, I do not know

[27] Just on seeing Sumantra come back with his face dried up by the fire of sorrow in his heart, my mind became agitated to day [5]

[28] PORTRESS—On hearing this, my mind is perturbed, as it were

[29] CHAMBERLAIN—Good lady, why are you simply standing now? Please inform soon

[30] PORTRESS—Good Sir, here I go to inform *(Exit)*

[31] CHAMBERLAIN—*(Seeing)* Ey, here the honourable prince Bharata, clad in bark garments, with his head turned tawny by the mass of the variously matted hair and with his heart filled with curiosity roused by the arrival of Sumantra, is coming this very way Here (comes) he, who—

[32] Has a multitude of wellknown virtues who is Death to his enemies, who is an ornament to the Solar Race, who is almost an equal of the lord of the gods, who is steady in governing the whole world in obedience to the order (of his brother) and who looks dignified with his gait resembling that of a stately young elephant [6]

[33] *(Then enter Bharata and the Portress)*

[34] BHARATA — Vijayā, has the honourable Sumantra returned then?

[35] Gone to see my noble brother for the first time after

I returned obtaining then his favour and promise, has the honourable Sumantra come back here having seen Rama, the delight to the eyes, thoughts and minds of the subjects?

[36] CHAMBERLAIN—*(Going near)* Hail to the prince!

[37] BHARATA—Now, in which place is the honourable Sumantra?

[38] CHAMBERLAIN—Here at the Gold-Arch gate

[39] BHARATA—Then, please usher him in soon

[40] CHAMBERLAIN—As the prince bids *(Exit)*

[41] *(Then enter Sumantra and the Portress)*

[42] SUMANTRA—*(With sorrow)* Alas! oh, alas!

[43] The King's death was witnessed by me. The calamity of the prince was again seen by me. Now Maithili's disappearance is also heard. My (long) life has erred in what appears to be an advantage (to it) [8]

[44] PORTRESS—*(Addressing Sumantra)* May your honour get in. Here is our master. You may go near

[45] SUMANTRA—*(Going near)* Hail to the prince!

[46] BHARATA—Father, was he seen by you?—he, by whom his affection towards his parents was revealed before the world? Was Arundhati's conduct divided two fold (in Sita) witnessed by you? And was that fraternal affection (of Laksmaṇa) that has causelessly under-taken a life in the forest, beheld by you? [47] *(Sumantra remains thinking)*

[48] PORTRESS—The prince is indeed asking you, good sir!

[49] SUMANTRA—What, me, good lady?

[50] BHARATA—*(To himself)* Very great indeed is his anguish! He is absent minded through mental pain. *(Aloud)* Has your honour come back from an incomplete journey?

[51] SUMANTRA—Prince, having at your behest set out for Janasthāna to meet Rama, how could I come back in the middle?

[52] BHARATA—Then, really, did they not show themselves to you out of anger or shame?

having come to be separated from his wife,—my elder brother is now like the cloud covered moon in the sky, deprived of all splendour! [12]

[69] Oh, what shall I do now? Well, I see Please come with me father

[70] SUMANTRA—As the prince bids *(Both move along)*

[71] SUMANTRA—Prince, no, we are not to go here This is the Queens' Quadrangle!

[72] BHARATA—My business is just here Hullo, who is on the watch, here?

[73] *(Entering)* PORTRESS—Hail to the prince! It is I Vijayā

[74] BHARATA—O Vijaya, announce me to her ladyship

[75] PORTRESS—To which of the queens shall I announce?

[76] BHARATA—To her, who wishes me to be king

[77] PORTRESS—*(To herself)* Hum! What could the matter be? *(Aloud)* Master, I will *(Exit)*

[78] *(Then enter Kaikeyī and the Portress)*

[79] KAIKEYĪ—Vijaya, has Bharata come to see me?

[80] PORTRESS—Yes, mistress! he has Father Sumantra has come back from his visit to prince Rama It is indeed with him that prince Bharata wishes to see you

[81] KAIKEYĪ—*(To herself)* With what (further) infliction will Bharata chastise me (now)?

[82] PORTRESS—Mistress, shall the prince enter?

[83] KAIKEYĪ—Go, bring him in

[84] PORTRESS—Mistress, I will *(Moving along and going near)* Hail to the prince! Do get in, please

[85] BHARATA—Vijayā, did you inform her?

[86] PORTRESS—Yes

[87] BHARATA—Then, let us both get in *(Both enter)*

[88] KAIKEYĪ—My boy, Vijaya says that Sumantra has returned from his visit to Rama

[89] BHARATA—More pleasing news than that, I will tell your ladyship

[90] KAIKEYI—My dear son, shall Kausalya and Sumitra also be invited (here)?

[91] BHARATA—Surely it should not be heard by them

[92] KAIKEYI—*(To herself)* What could it be? *(Aloud)* Say it, my child

[93] BHARATA—Listen

[94] Sita, the wife of him who went to forest at your behest leaving aside his kingdom, has been abducted away Is your desire fulfilled? [13]

[95] KAIKEYI—Hum!

[96] BHARATA—Oh! Alas! By having first obtained you as their daughter in law, it has come upon the high-souled and courageous Iksvakus, that their daughter-in-law (Sītā) has been out-raged [14]

[97] KAIKEYI—*(To herself)* Well, now, it is time to tell him *(Aloud)* My son, you are not aware of the curse upon the great king

[98] BHARATA—Was the great king cursed?

[99] KAIKEYI—Sumantra, tell him in detail

[100] SUMANTRA—As your ladyship bids Prince, please listen *Formerly a sage boy who was the eye of an eye-less* great sage, was killed by the great king gone out a-hunting with an arrow hitting the mark following its sound through the mistake that it was a wild elephant, it (the mistake) being caused by the sound resembling that of a wild elephant, as he (the sage boy) was filling a pot (with water) in a certain lake

[101] BHARATA—"Killed" you mean! God forbid it! Then?

[102] SUMANTRA—Then, seeing him in that state,—

[103] By that truth speaking sage, after weeping, this was uttered—"O king, you too will die thus out of grief due to a son just as I (die now)" [15]

[104] BHARATA—Oh, this is really painful!

[105] KAIKEYI—My son, for this reason, allowing myself to

blame, dear Rama was sent to the woods, not at all through greed for kingdom The unavoidable curse of the great sage would not come to pass without the son's banish ment

[106] BHARATA—If so, when the son's banish ment was common (to all of us), why was I not sent to the forest?

[107] KAIKEYI—Child, the banishment of yours residing in your maternal uncle's house wat quite in the natural course of events

[108] *BHARATA—Then, for what reason were fourteen years hit upon?*

[109] KAIKEYI—My boy, desirous of saying '*fourteen days*', I, much disturbed in mind, uttered '*fourteen years*'

[110] BHARATA—There is cleverness (enough) to be thoroughly considered Then is (all this) known to the elders?

[111] SUMANTRA — Prince, known and agreeable too to Vasistha, Vamadeva and others

[112] BHARATA Good! These are indeed witnesses of all the three worlds! Fortunately, Your Majesty is not guilty Mother! you must forgive me for everything that you were blamed by me whose anger was roused by fraternal affection O mother, I bow down to you!

[113] KAIKEYI—*My son, which mother, indeed, will not pardon the fault of her dear son? Do rise Where is any fault in this (your behaviour)?*

[114] BHARATA—I am beholden to you I take leave of you This very day, I will prepare the entire group of the (feudatory) princes for the help of my noble brother Now, I shall

[115] Make this shore of the sea dark with my infatuated elephants and get covered with the camps of my numerous troops I will also reduce the sea, along with Ravana, to a common state of langour, by my forces crossing it [16]

[116] Ey, something like a cry! Quickly find it out, please

[117] *(Entering)* THE PORTRESS—Hail to the prince! On hearing this news the eldest queen has swooned!

[118] KAIKEYĪ—Hum !

[119] BHARATA—How now ! Mother has swooned !

[120] KAIKEYĪ—Come along, my son. Let us comfort the worthy lady.

[121] BHARATA—As my mother bids. *(Exeunt omnes)*

END OF THE SIXTH ACT

ACT VII

(Then enter a hermit)

[1] THE HERMIT—Nandilaka, O Nandilaka !

[2] *(Entering)* NANDILAKA—Sir, here I am.

[3] THE HERMIT—Nandilaka, the *kulapati* says — ' After (first) slaying Ravaṇa the abductor of his wife and a terror to all the three worlds, having installed as king Vibhīsana, of a conduct opposed to the (entire) group of Rākṣasas and bearing the adornment of a multitude of virtues,—here the honourable Rama charming like the moon in the autumnal clear sky and surrounded by the chiefs of bears, demons and monkies, has arrived bringing with him Sita of a spotless character as testified by gods, godly sages and Siddhas. Hence to day in this hermitage please keep ready everything that can be provided for within our means.'

[4] NANDILAKA—Good sir, everything is kept ready, but—

[5] THE HERMIT—But what ?

[6] NANDILAKA—Here are the demons related to Vibhīsaṇa. Regarding their food the *kulapati* should decide.

[7] THE HERMIT—Why ?

[8] NANDILAKA—They, in fact, eat (flesh).

[9] THE HERMIT—No, no, don't worry. The Rākṣasas are obedient to Vibhīsaṇa, to be sure.

[10] NANDILAKA-An obeisance to the virtuous demon ! *(Exit)*

[11] THE HERMIT—*(Seeing)* Ey, here is the noble Raghava! Here he,

[12] The lord of men has alighted on the surface of the earth from the aeroplane, as he is being praised by a number of delighted sages thus,—"Victory to you, O best of men! May even a second enemy (if there should be one) of yours be vanquished (by you)! May the earth, under the insignia of a single umbrella, be subject to your rule" [1]

[13] May you be victorious! May you be prosperous!

[14] MIS'RA VISKAMBHAKA

[15] *(Then enter Rāma)*

[16] RAMA—Oh!

[17] *Having destroyed Ravaṇa of increasing strength and* valour, having got back Sita, quite pure and endowed with all the virtues in this world, and having fulfilled to the last letter the words of my elders, I have once again come to the forest-residence of the sages [2]

[18] Maithili who went inside for paying her obeisance to the ascetic women is indeed delaying *(Seeing)* Ey, here, Vaidehi,

[19] The daughter of king Janaka, is coming slowly being addressed very affectionately by the hermit women as 'Friend', 'Sita', 'Janaki', and 'Daughter in-law', in accordance with their age [3]

[20] *(Then enter Sītā and a hermit woman)*

[21] THE HERMIT WOMAN—Friend, here is your husband, go near him It is unbearable to see you alone

[22] SĪTĀ—*Yes Even now, it appears unbelievable to me (Going near)* Hail, my lord!

[23] RĀMA—Maithili, do you remember this Janasthana which was our former residence? Do you recognise the trees here that were treated as sons by you?

[24] SĪTĀ—Yes I do recognise Their leaves were to be seen by looking down wards, (but) now, they have become such as to be seen by looking upwards

[25] RĀMA—This is just so Time is indeed the producer of level-ness (even) to a low ground Maithili, do you remember how a herd of deer got frightened on seeing Bharata clad in white, underneath this *Saptaparna* tree?

[26] SĪTĀ—My lord, I remember it quite well

[27] RĀMA—This is the extensive bank (of Godavarī river), the witness of our penance It was while we were sitting here thinking of the performance of the ceremony of father, that the '*Golden sides*' deer was seen

[28] SĪTĀ—Ha! My lord, please do not mention that

(Trembles with fear)

[29] RAMA—No, don't worry That time is now over *(Looking at the quarters)* Ey, whence indeed is it,—

[30] Dust, as white as the *lodhra flower*, is rising high, and being blown by the wind pervades the quarters! Further this blast of the conches supplemented by the deep sound of the peal of the drums, is converting this forest into a town! [4]

[31] *(Entering)* LAKSMANA—Hail to my brother! Brother!

[32] Full of fraternal affection and eagerness to behold you, here has arrived Bharata together with the mothers and a huge army [5]

[33] RĀMA—*Dear* Laksmaṇa, has Bharata really come?

[34] LAKSMANA—Yes, noble brother

[35] RĀMA—Maithilī, let your eye be widened to behold Bharata leading your mothers-in law.

[36] SĪTĀ–My lord, Bharata has come at a desirable time

[37] *(Then enter Bharata with the mothers)*

[38] BHARATA—With a satisfied mind, and followed by the relatives, I have come here desirous of seeing my elder brother to day in the company of the noble lady (Sītā) and

freed from the several calamities of very great concern, like the clear moon freed from clouds in autumn. [6]

[39] RĀMA—Mothers, I bow down to you

[40] ALL—*My son, live long We are really very happy on seeing you safe with your wife, your vow being over.*

[41] RĀMA—I am beholden to you

[42] LAKṢMAṆA—Mothers, I offer my obeisance to you

[43] ALL—*My son, live long*

[44] LAKṢMAṆA—I am beholden to you

[45] SĪTĀ—Worthy elders, I bow to you

[46] ALL—Dear girl, live long with an auspicious fortune!

[47] SĪTĀ—I am beholden to you.

[48] BHARATA—Good brother, I, Bharata, bow down to you.

[49] RĀMA—Come on, come near, my dear Ikṣvaku prince Hail! Be long lived!

[50] Widen your chest of the measure of the closed panels of a door, embrace me with the pair of your stout arms Hold up this face (of yours) resembling the autumnal moon, (and) *gladden this body (of mine) which is sorched by* calamities [7]

[51] BHARATA—I am beholden to you Worthy lady, I bow to you I am Bharata

[52] SĪTĀ—*May you live long as the companion of my lord!*

[53] BHARATA—I am obliged to you Brother, I offer my obeisance to you

[54] LAKṢMAṆA—*Come on, come near, dear boy Be long-lived; embrace me closely* *(Embraces him)*

[55] BHARATA—I am thankful to you Good brother, please receive the responsibility of kingship.

[56] RĀMA—*Dear brother, how do you mean?*

[57] KAIKEYĪ—My boy, this is indeed a long cherished desire.

[58] *(Then enter S'atrughna)*

[59] S'ATRUGHNA—My mind hastens to see that elder brother *of mine who destroyed Ravaṇa, and who, (although)*

afflicted with various calamities, had his virtues and spirits unaffected [8]

[60] *(Going near)* Worthy brother, I am Satrughna I bow to you

[61] RĀMA Come along, come near, dear boy Hail to you! Be long lived!

[62] SATRUGHNA—I am beholden to you Noble lady, I bow to you

[63] SITĀ—My dear boy, live long

[64] SATRUGHNA—I am obliged to you Good brother, I bow to you

[65] LAKSMANA—Hail! Be long-lived

[66] SATRUGHNA—Thank you Good brother! These two, Vasistha and Vamadeva, together with the citizens, are desirous of seeing you having arranged for your installation

[67] These multitudes of sages desire to see your face, first consecrated here by the sages through your grace with the holy waters brought personally by them from the different great and small rivers, and thus appearing like a lotus drenched with water [9]

[68] KAIKEYI—Go, my boy, under go the consecration

[69] RAMA—As my mother bids

[70] *(Behind the curtain)* Victory to you! Prosperity to our master! Hail to the great king! Glory to our lord! Success to the sweet-faced king! Triumph to the noble king! Victory to the destroyer of Ravana!

[71] KAIKEYI—These priests and chamberlains hailing exclamations of victory to my son, are honouring him with their blessings!

[72] SUMANTRA—The subjects, servants and the good people are hailing victory to my son!

[73] *(Behind the curtain)* Oh, ye sages, dwelling in the Janasthāna! listen, all of you!

[74] After destroying that matchless mass of the darkest issuing from the enemy just as the sun does (dispel) darkness

through beams full of valour, having got back Sītā who is to be excluded from all evils, Rama, the delight of all people, is triumphant over the earh! [10]

[75] KAIKEYĪ Oh! exclamations of victory are being hailed to my son!

[76] *(Then enter Rāma consecrated as king, with retinue)*

[77] RĀMA—*(Looking up, in the sky)* Oh father!

[78] Obtain satisfaction, although in heaven, leave off melancholy. Here has been that function (consecration) which was desired by you for me. I am (now) indeed the king on earth shouldering the honourable responsibility (of king-ship). The protection of the people justly has been promised (by me to them) [11]

[79] BHARATA—I do not get quenched with satisfaction as I remain beholding my noble brother resembling the fresh moon, by whom the title 'king' is acquired, over whom the royal umbrella is being held, who has put on an (expanded) pretty crown, who has been consecrated with holy waters, who is respectable, who has gained a gratefulness, and who is being saluted by crowds of people [12]

[80] SATRUGHNA—This family of mine which has been freed *of its stain by the installation of my noble brother regains* brilliance just as the world does at moon rise [13]

[81] RĀMA—Dear Lakṣmaṇa, I have acquired the kingdom

[82] LAKṢMAṆA—I felicitate you on your prosperity.

[83] *(Entering)* THE CHAMBERLAIN—Victory to the great king! Here indeed the honourable Vibhīṣaṇa and also Sugrīva, Nīla, Mainda, Jāmbavān, Hanūmān, and others following him, respectfully offer their felicitations to you

[84] RĀMA—Please tell them —'His prosperity is by the favour of his allies'

[85] THE CHAMBERLAIN—As the great king bids

[86] KAIKEYĪ—I am really happy. I wish to see this auspicious function in Ayodhyā

[87] RĀMA—Your ladyship shall see it (*Seeing*) Oh! the whole of this forest shines with lustre, like the Sun (*Reflecting*) Ah, I see! Puspaka, the aeroplane of Ravaṇa, has arrived in the sky There has been an under standing with it that it should present itself the moment it is thought of Hence, all may ascend it (*All ascend*)

[88] RĀMA—This very day I will go to the city of Ayodhyā, being followed by my relations and friends

[89] LAKSMANA—This very day let the citizens behold you (appearing) like the moon just rising up together with the stars [14]

[90] (*Epilogue*)

Just as Rama was united with Janakī and (his other) relatives, so also may our king, united with the Goddess of Royalty (and *prosperity*), govern the earth [15]

(*Exeunt Omnes*)

END OF THE SEVENTH ACT

HERE ENDS THE PRATIMĀ-NĀṬAKA

NOTES

ACT I

प्रतिमानाटकम् — प्रतिमाप्रधानं नाटकम् । The name *Pratimā-nāṭakam* is after the most original and impressive Pratimā scene (3rd Act) of the play.

[1] नान्द्यन्ते ततः प्रविशति सूत्रधारः— *At the end* of the Nāndī, *then* enters the Sūtradhāra. Note the repetition of the same sense in अन्ते and ततः । All the plays of Bhāsa open with this very stage-direction, except the Madhyama-vyāyoga which has simply ततः प्रविशति सूत्रधारः । Evidently Nāndī can not be taken as the s'loka which comes after this direction. It must refer to the preliminary music before the Sūtradhāra enters the stage. Thus according to T. Ganapati Sastri— नन्दिः आनन्दः तस्याः इयं नान्दी । गीतवाद्यवादनादिरूपा क्रिया which forms the last item of the pūrvaraṅga. Hence नान्द्यन्ते = पूर्वरङ्गान्ते । In these dramas, as also in the South Indian Mss. of several other plays, the stage-direction makes it clear that *the Sūtradhāra recites the invocation; while in other plays, the s'loka (usually called the Nāndī) is introduced first in a* bald manner and then the stage direction नान्द्यन्ते सूत्रधारः is given indicating the entry of the stage-director afterwards. In Bhāsa's dramas, the Sūtradhāra enters the stage at the outset and recites the benediction, the Nāndī having been over behind the curtain. *Hence they are known* as सूत्रधार-कृतारम्भाः । *Cf.*—सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

The Sāhityadarpaṇa defines Nāndī thus—

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥

Nāndī *also means a trumpet or drum. Hence* Dr. Lakshman

Sarup thinks that Bhasa's plays commence after the beating of the drum

सूत्रधार — सूत्र (नाट्यानुष्ठान) धारयति (प्रवर्तयति) इति । Cf — नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम् । रङ्गदैवतपूजाकृत्सूत्रधार उदीरितः । Strictly speaking the Sutradhara has to recite the benediction and retire It is the Sthapaka who should come on the stage next and perform the introductory function Cf — पूर्वरङ्गं विधायैव सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत्ततः ॥ This accounts for the introduction being called ' *Sthāpanā*

[2] *This s'loka is in the form of an* आशी *(blessing*, benediction) and वस्तुनिर्देश (hinting of the plot) सीताभव (अनुमर्ग) पातु—May (Rama,) the lord of Sita protect, नः — us, the object is understood सीताया भव (= god i e, lord, or husband) —सीताभव । सीताधव is another reading सुमन्त्रतुष्ट — (1) pleased with good counsel, (2) pleased with Sumantra his father's charioteer, or (3) pleased with (the recitals of) holy *mantras* सुग्रीव राम — charming with his beautiful neck, रमयतीति रामः । सहलक्ष्मण —having Laksmaṇa as his companion रावणायप्रतिम —रावणारिश्चासौ अप्रतिमश्च, who was (not merely) an enemy of Ravaṇa but a matchless one also अप्रतिम is used here also to suggest the idea of the प्रतिमा in Act III from which the play derives its title देव्या —The instrumental ending is हेत्वर्थे । His wife was the cause for his becoming the enemy of Ravaṇa विभीषणात्मा—(1) to whom Vibhisaṇa was like his own self, (2) who was of a terrific nature In the case of the latter meaning, देव्या can be construed with विभीषणात्मा also, for, he became terrific only on account of his wife Sita It is also possible to view देव्याविभीषणात्मा as two words combined together euphonically, in which case, they are to be split up as देव्या अविभीषणात्मा । Now अविभीषणात्मा = who was not at all of a terrific nature भरत (भरं तनोति इति)— the protector (of the world)

Pandit Ganapati Sastri takes विभीषणात्मरत as one word विभीषणे आत्मनि रत — interested in Vibhisana who was like his own self अनुसर्गं—सर्गे सर्गे, in every birth This s'loka is a benediction and as good as a नान्दी। The subject matter is hinted to by what is called the मुद्रालङ्कार through which सीता, सुमन्त्र, सुग्रीव, राम, लक्ष्मण, विभीषण and भरत are also mentioned by name The name of the play, and the author's partiality to the (प्रतिमाङ्क) Statue house scene, i e, the 3rd Act, is suggested by the use of प्रतिम in रावणाप्रतिम in the 3rd line of the stanza This मुद्रालङ्कार for the opening verse is employed in three other plays of Bhasa, viz, प्रतिज्ञायौगन्धरायणम्, स्वप्नवासवदत्तम् and पञ्चरात्रम्।

[3] नेपथ्ये — curtain, green room आर्ये—The Sūtradhara addresses the Natī and asks her to come upon the stage

[4] आर्य, इयमस्मि—She comes near him and says 'Here I am,' thus indirectly asking him what she has to do

[5] The Sutradhāra straight-way asks the Natī to sing a song *about the शरत्काल, the season in which they usually enacted this play* There is a similar thing even in the S'akuntalam of Kalidasa Bhāsa does not make the Natī sing in some other plays of his, such as the स्वप्नवासवदत्तम्।

[7 8] Soon after the Natī's singing is over, the Sûtradhāra hurriedly concludes the prologue When he is just observing that in that particular season the female swan, clad as it were in a silk garment as white as the *kās'a flower, moves* about on the sandy banks *of rivers*, he hears a voice [9] 'आर्ये, आर्ये' and is interrupted

[10-11] The Sutradhara easily makes out whose voice it is and while completing his observation regarding the हंसी, suggests to the audience that it is a portress in the palace calling out some one in her delightful hurry. With this स्थापना *is over*

[12] स्थापना—Prologue or Introduction While other dramatists use the term प्रस्तावना, Bhāsa uses स्थापना in 11 out of his 13 plays In KB, it is called प्रस्तावना, while in the Mss. of Bāla, there is no such expression. आमुखम्, प्रस्तावना and स्थापना are synonyms. The type of prologue employed here, as well as in the other dramas of this group, are technically called प्रयोगातिशय, because of the sudden introduction of a new actor. In seven plays, viz., SV, Pañca, MV, DG, KB and Bāla, the Sūtradhāra alone appears in the Sthāpanā; in four, viz, Pratijña, Avimāraka, Carudatta and Pratimā, he appears with the Naṭī; and only in two, viz, Abhiṣeka and Ūrubhanga, he appears with a Pāripārs'vika

[13] काञ्चुकीय same as कञ्चुकी (कञ्चुकः a long white robe अस्यास्ति इति) —Chamberlain. Cf — 'ये नित्यं सत्त्वसम्पन्नाः कामदोषविवर्जिताः। ज्ञानविज्ञानकुशलाः काञ्चुकीयास्तु ते स्मृताः। and अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः। सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ॥

[15] महारथ—one who has a great chariot; or, one who is a महारथ। There are four kinds of warriors — (1) अर्धरथ (2) रथ (3) महारथ and (4) अतिरथ। Cf Def —एको दशसहस्राणि योधयेद्यस्तु धन्विनाम्। शस्त्रशास्त्रप्रवीणश्च स महारथ उच्यते ॥ भर्तुः दारकः भर्तृदारकः — prince. राज्यप्रभावसंयोगकारकाः अभिषेकसंभाराः — the materials for consecration that would invest (Rāma) with regal powers.

[17] The अभिषेकसंभाराः are six—(१) ....भद्रासन कल्पितम् (२) तीर्थाम्बुपूर्णा घटाः न्यस्ताः (३) पुष्परथः युक्तः (४) मन्त्रिसहिता पौराः समभ्यागताः and (६) वेद्यां वह्निः स्थितः। भद्रासन—the throne of state तीर्थाम्बु—water of holy rivers, lakes, seas, etc. पुष्परथ—the stately chariot used for going in a procession. मङ्गलं—मङ्गलोद्देशः।

[20] All the people were eager to see Rāma's abhiṣeka. On seeing him they would feel glad as on beholding the moon: Rāma is compared to the moon in vi 12, vii 6 & 14.

[23] आर्यपुरोहितम् must refer to Vamadeva as Vasistha was already present सङ्गीतशाला—नाट्यशाला। कालसंवादिना = अभिषेककालोचितेन।

[25] अन्याहितम्—महदकार्यम्। For the first time in her life Avadatika has committed theft although of a small thing, viz, a bark garment Hence she is very much upset at her own deed परिहासेन—merely as a joke किं पुनर्लोभेन hints to Kaikeyi's interfering with Rama's consecration, elsewhere in the palace

[27] परिशङ्कितवर्णेव—Note Sitā's ability to study the facial expression of others [28] The Ceti correctly infers that Avadatika must be guilty of something being after all a servant But [29] Sita observes that Avadatika is trying also to smile as it were

[30] न खल्वहमपराद्धा Avadatika being a culprit obviously thinks that Sita and the Ceti are conversing about her theft and hence says so

[34] अर्हत्यपराध इति — एषाकृत अपराध एव वल्कलहरणम् अर्हति इति, इद वल्कल मया गृहीतम्।

[II] पापकं कृतम्—Note the brief but significant observation of Sita [36] Avadatika tries to defend her position saying परिहासनिमित्तं खलु मयैतदानीतम्। But Sitā says to Avadatika [37] एष दोषो वर्धते'। Your stealing the bark garment cannot be justified You have stolen for fun now, without any excuse for doing so Thus your mistake becomes graver

[42] सर्वशोभनीयं सुरूपं नाम is indirectly in praise of Sita's extra-ordinary beauty A person who is beautiful looks grand in any dress Cf अथवा सर्वमलङ्कारो भवति सुरूपाणाम्—Avimāraka II, किमिव हि मधुराणां मण्डनं नाकृतीनाम्—Sakuntalam I 8, and सर्वास्ववस्थासु चारुता शोभां पुष्यति — Malavika II Sita wears the bark (वल्कल) not knowing that it is shortly going to be her dress for several years to come

[70] नापनीत वल्कल—Rama had come there quite unex pectedly Sita *was still clad in the bark garment which was* inauspicious in the case of a young princess Hence this remark of Avadatika

[71] मैथिलि, किमास्यते ? — Rāma is surprised [illegible] find Sita not greeting him even afer his going there, hence this ques*tion of his to her. The fact is that Sita is perturbed to find* Rama there when she is still in the bark dress, as a result, she has *failed* to rise up and greet her husband

[79] अपगच्छामि ते कौतूहलम् Rama, a loving husband of Sita as he was, notices Sita's curiosity and relates to her, of his own accord, all that had taken place in connection with his consecration

[illegible] Rāma's question 'त्वं तावत् किं तर्कयसि ?' to Sita, instead of answering hers 'तदानीमार्यपुत्रेण किं भणितम् ?' is quite natural of a husband who fondly loves his dear wife The answer of Sita [82] 'तर्कयामि · ' is marvellously the truth, and Rama *admires her for her correct guessing*

[83] See *note* on [69] above

[84] Note how picturesque the description is, although *in a few words*

[90] The words 'प्रिय मे etc' of Sita are much appreciated by Rāma and he simply gazes at her face [illegible] admiration, when he suddenly notices that she has laid aside all her ornaments Hence his question [91] 'किमर्थं विमुक्तालङ्कारासि ?' [92] The only ready and convincing answer she can give,— which [illegible] obviously an evasive reply,— is that she is just *going to wear them* [illegible] But Rama *is cleverer than she* He observes that she must have removed the ornaments just recently He explains *in* [94] *how it cannot be otherwise* Sita again avoids pursuing the topic by saying [95] पारयत्यार्यपुत्रो ऽलीकमपि .. [96] Rama then finds a mirror closeby *He holds*

it before Sīta, himself sitting by her side, such that both he and she could see her image in the mirror Thus he notices in the mirror that Sita is clad in bark He cannot believe his own eyes and hence he asks her [97] वल्कलानि इव किमेते ?

[101] मा खलु of Sita shows how she cannot bear the *idea of any अमङ्गल to her husband Note the syntactical* irregularity of मा with an infinitive here and of मा with the indeclinable past participle of उत्पाद्य in [104]

[105] [7] हा हा महाराज !—The cry due to Das'aratha's swooning is heard from behind the screen In stanza 11, Rama surmises correctly the cause for that woeful cry of both men and women together

[114] स्वजनादिति ? etc — Rama obviously does not know why his consecration was stopped As stated by himself in stanza 7, all that he knows is that Manthara whispered something into the ear of Das'aratha and his consecration was stopped It is only now that he comes to know of the details

[117] तेन हि उदर्केण shows the implicit faith Rama has in elderly persons that they will never do an unworthy act

[120] Rama advances a very strong argument in support of his view that if Kaikeyi had done anything it must be for some future good

[121] The Kañcukiya holds that women are always crooked minded and never to be trusted But in stanza 14, Rama enumerates five different advantages of Kaikeyi's stopping his consecration—(१) पार्थिवस्य वनगमननिवृत्ति (२) मम पितृपरवत्ता (३) स एव मम बालभाव (४) प्रजाना नवनृपतिविमर्शो न दाशा अस्ति and (५) मे भ्रातर परिभोगे न वञ्चिता ।

[126] अत्राप्यलोभ ? — Referring to Kaikeyi's demand for the consecration of Bharata, the Kañcukiya asks Rama अत्राप्यलोभ ? as a retort to Rama's observation 'फले कस्मिन् स्पृहा ?' in stanza 13 above Rama proves in stanza 15,

that Kaikeyi's demand for the consecration of Bharata was quite justified, and that, on the other hand, the लोभ (greed) *was in him as he was prepared to take away for himself the* kingdom which was really Bharata's Cf पुरा भ्रातः पिता नः स मातरं ते समुद्वहन् । मातामहे समाश्रौषीत् राज्यशुल्कमनुत्तमम् ॥ देवासुरे च संग्रामे जनन्यै तव पार्थिव । संप्रहृष्टो ददौ राजा वरमाराधितः प्रभुः ॥— Ramayana 2-107 3, 4

[129] अथ — The Kañcukiya is about to cite another instance to prove Kaikeyi's wickedness, but, Rama stops him He is not prepared to listen to any more insults of his mother Thus his words [130] 'अतः परं न मातुः परिवादं श्रोतुमिच्छामि ।' show his magnanimity

[134-39] Next Laksmana is introduced to inform Rama that he has to retire to the forest and dwell there for 14 years (stanza 23), as a result of Kaikeyi's second demand Laksmana *is very much upset at this demand of Kaikeyi and has* foolishly resolved to kill all young women on the face of the earth, as the present misfortune of Rama has been brought about by Kaikeyi, a young woman He asks Rama to join him in carrying out his resolve and tells him [139] 'It is no good to be meek *Everyone who trusts his relations and is* meek is only insulted in this manner'

[140] आर्यपुत्र, शोचितव्ये काले etc shows how mature Sita's thoughts are, although she is quite young in age *Cf* vii [35] and iv [12]

[143] शोच्यम् आसनं (स्थितिः) यस्य सः, तस्मिन् शोच्यासने, in a lamentable condition सन्देह — dilemma ('वा=or' is under stood) *निर्मनस्विता*—absence of resolution

[145] यदि तेऽस्मि धनुः श्लाघा occurs also in Abhiseka iii 22

[146] न शक्नोमि रोषं धारयितुम् also occurs in Abhiseka ii [47] *and Dutaghatotkaca stanza 21 दग्धुकामा*— the nasal on the

infinitive द्रष्टुं is dropped in the compound by the rule तुं काममनसोरपि। नियतीव must be नियतिरिव, as नियति is the correct nominative singular feminine

[151] नमयि must be नमये 1st singular Imperative of the causative of नम्। In this stanza Rama points out that none of the three persons, viz Das'aratha, Kaikeyi and Bharata, is at fault Discharging an arrow upon any of them is a sin Thus, three sins could be committed Rama asks Laksmaṇa referring to his anger, which of the three sins was commendable,—किं रोषणाय रुचिरं त्रिषु पातकेषु ? Laksmaṇa's reply to this reveals to Rama the actual circumstances which caused Das'aratha swoon and Laksmaṇa get angry upon Kaikeyi [155] Rama immediately prepares to proceed to the forest and asks for bark garments [156] They are readily given

[158 64] Sita is eager to follow Rama and persists that as his सहधर्मचारिणी she ought to go with him [166] Laksmaṇa supports her cause citing three different instances in stanza 25 Cf शशिना सह याति कौमुदी, सह मेघेन तडित् प्रलीयते। प्रमदा पतिवर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि— कुमारसंभवम् iv 33

[171 77] Laksmaṇa too expresses his eagerness to follow Rama and Sita Sita first dissuades him but, when he persists asks Rama to favour him also with his permission to follow them

[179] Four different functions of the valkalas are given by Rama here He suggests indirectly in this stanza that practising dharma is like marching forward in the battlefield

[186] throws light on the condition of the society in Bhasa's times Purdah system was obviously in vogue then The stanza tells us that women were free to remove the veils from their faces during sacrifices marriages, calamities and in forests Cf व्यसनेषु च कृच्छ्रेषु न युद्धेषु स्वयंवरे। न क्रतौ नो विवाहे वा दर्शनं दूष्यते स्त्रियाः।—Ramayaṇa 6-114-28

190 शिरःस्थानानि is 'principal abodes' according to Pandit Ganapati Sāstri; (शिरःसादृश्यानि) likeness of our heads, i e, 'our persons painted in his palace.'— according to Devdhar and Kale.

Rāma does not wait to see his grief-stricken father, and hurries away towards the forest. Rāma did well in doing so because he feared with good reasons, that Das'aratha might persuade him to stay in Ayodhyā and not allow him to go into exile, by saying 'मम प्राणे. शापित. स्याः' or some such thing as he had said earlier to make Rāma consent to his consecration. In the Rāmāyaṇa, Rāma sees his father before departing for the forest. The bark garments are then distributed to Rama, Lakṣmaṇa and Sitā by Kaikeyī in the very presence of Das'aratha who objects to Sitā's wearing the bark dress and orders that she must be clad only in rich silk and take with her plenty of ornaments to wear even during her forest-life. Bhāsa has deviated from all this. See Introduction, page 37.

All the changes effected by Bhāsa in this Act centre round the वल्कल affair. Hence the Act is popularly known as the वल्कलाङ्क ।

ACT II

[The audience are informed towards the end of the first Act that Das'aratha is in a precarious condition. The Second Act brings him in the said condition on the stage and shows how he dies. Rules of dramaturgy do not permit exhibiting the death of a person on the stage. But Bhāsa actually shows the death of Das'aratha in this play. On examining if there is really any need for Bhāsa's doing so, we only come to the conclusion that the whole Act is simply superfluous. In Act I, Das'aratha's condition is described.

So a Viskambhaka or a Praves'aka would have been quite enough to communicate to the audience that Das'aratha is dead out of putra s'oka. Thus from the first Act we can directly go to the third and not miss any connection in the trend of the story. Then why did Bhasa introduce this 2nd Act here? The only answer that can be given is that he chose to give us excellent poetry there-in. In fact, everyone of the stanzas in the 2nd Act shows Bhasa at his best in describing things in a very vivid manner. Das'aratha's conversation with Sumantra relating to the order in which the names of Rama, Sita and Laksmana are to be mentioned even when referring to them, is soul stirring. The touching feelings of Das'aratha when he is on the point of death are described in a masterly manner. By Bhasa's introducing this scene in this play we have all this beautiful poetry.]

The Second Act has a Misra viskambhaka (a prelude) at its beginning. It acquaints the audience with the grief stricken state of Das'aratha of the elephants and horses in the palace, and of the citizens young and old, men and women all alike after Rama's departure to the forest. It consists of a brief conversation between the Chamberlain, a minor character and the portress, a low character, — the former speaking in Sanskrit and the latter in Prakrt. As one of the characters is minor and the other low, the *Viskambhaka* is of the *misra* type. If both the characters were minor, then it would have been of the *Suddha* type. The purpose of a Viskambhaka is to explain briefly what has occurred in the intervals of the Acts, or what is likely to happen later on. It always appears at the commencement of an Act. Cf —

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धस्स्यात्स तु सङ्कीर्णो नीचमध्यमकल्पितः ॥— साहित्यदर्पणे

[14] Each of the first three lines gives one outstanding feature of the character of Rama, Lakṣmaṇa and Sītā respectively

[18] gives five different admirable qualities of Rama

[19] असवद्न धर्मेण The धर्म adopted by Rama is des cribed as असद्वद्ध here, as it has made him abandon his own father

[20] de cribes graphically Rama's departure with Lakṣmaṇa and Sita in the Sun's setting together with the disappearing day light and shadow

[22] Das'aratha means to say how he wished that fate had brought about three things, viz, — (१) वयम अनपत्या, (२) राम अन्यस्य महीपते पुत्र and (३) कैकेयी a tigress in some forest and not a princess

[23] अलमिदानीं सन्तप्य— note the syntactical irregularity in using अल with सन्तप्य।

[25] अस्निग्धपुत्रप्रसविनी can mean—(1) One who is an unloving mother (2) One who gave birth to an unloving son

[29] सुपितेन्द्रिय. — Das'aratha had already lost the power of his senses as seen in his two questions to Kausalya— (१) का त्व भो ? and (२) क्वमवत्स का ? Cf चक्षुषा त्वा न पश्यामि स्मृतर्मम विलुप्यते—Ramayaṇa 2-65-65

[36] नक्तदिव is an irregular द्वन्द्व compound of नक्त and दिवा by the rule अचतुर ..नक्तदिव-रात्रिदिव —Pāṇini 5-4-77.

[42] विधिरनतिक्रमणीय occurs in the Svapnavasavadatta iv[13] as अनतिक्रमणीयो हि विधि ।

[52] क मे ज्येष्ठो राम is changed by Das'aratha to क ते ज्येष्ठो राम, because he feels that he has no right to call Rama his son in view of his own unfatherly treatment of him The vocative प्रियसुत referring to Sumantra is to say that he (Das'aratha) himself is not such निरतिशयभक्तिः — निरतिशय

भक्तिः अस्य । The compound is resolved as in the case of दृढभक्तिः (Raghuvams'a xii 19) Compare the remark of the वृत्तिकार—'दृढभक्तिरित्येवमादिषु स्त्रीपूर्वपदस्याविवक्षितत्वात्' । हतपितृकम् —The क affix denotes reproach here

[55] मा मैवममङ्गलवचनानि .. of Sumantra refers to Das'aratha's calling himself हतपितृक and आपन्नमरण । But Das'aratha takes it as referring to the mode of his question with regard to forest dwellers, hence his statement [55] सत्यमयुक्तमभिहित मया । नार्थं तपस्विनामुचितः प्रश्न' and his revised questions

[56] Sumitra's reference to Sita as सान्यपि अबालचारित्रा is very significant [56 64] form a soul stirring conversation producing maximum effect in st 15 When the names of Rama, Laksmaṇa and Sita are pronounced by Sumantra, Das'aratha feels as if they are in person before him and observes that the order of the names mentioned by Sumantra makes Rama and Laksmaṇa go in front leaving Sita behind to follow them This gives no protection to Sitā in the forests full of dangers Hence the great concern of Das'aratha to see that Sita comes in between Rāma and Laksmana even when their names are mentioned अत्रापि = even in this mentioning of their names The order in which they proceeded to the forest is given in the Ramayaṇa II lii 95-96 — 'अग्रतो गच्छ सौमित्रे सीता त्वामनुगच्छतु । पृष्ठतोऽनुगमिष्यामि सीतां त्वां चानुपालयन् ॥' As per this order Laksmaṇa goes in front, Sita next and Rama behind both of them 'अहम् अग्रतो यास्यामि' i [182] of Laksmaṇa also indicates that Bhara has adopted the same order for them Das'aratha is not particular whether Rama goes in front or Laksmaṇa, he only wishes that Sita should be safe in between them

[76] Shows how all of them were over powered by emotion and could not utter any words According to the Ramayaṇa,—Rama and Laksmaṇa send a message (Vide

II lii 27–36, lviii 15–33), while Sita simply sighs and is unable to speak

With this, cf रामं मेऽनुगता दृष्टिरद्यापि न निवर्तते । न त्वा पश्यामि कौसल्ये साधु मां पाणिना स्पृश ॥—Ramayaṇa II xlii 34

Gives the intention Dasaratha had in his mind, which was totally upset by Kaikeyi

[85] जीवन्ते —the plural is as in प्राणे । क्षिप्रमानीयतां पुन पाप सफलमस्तु *is full of sarcasm* To this Sumantra simply says [86] यथाज्ञापयति महाराज , but does not go to convey his words to Kaikeyi

[87-94] The pathetic scene of the last moments of Das'aratha *given here is very touching* The Death scene of Valin in the Abhiseka and Duryodana's agonies of death in the Ūrubhanga may well be compared with this [89] आपस्तावत् — *this expression occurs again in iv* [85] *and in* five other plays of Bhasa, viz Madhyama Vyayoga, Pañcaratra, Dutavakya, Abhiseka, Pratijña

[90] निष्क्रम्य, प्रविश्य Note the rapid action and that water *is actually brought on the stage, which are common features* of almost all the Trivandrum plays

[91] These names of Das'aratha's ancestors are in the *same order as in Kalidasa's Raghuvams'a* This *order agrees* also with that of the Statues installed in the प्रतिमागृह (Act III) This Act is called the दशरथनिर्याणाङ्क ।

ACT III

[This act has a Praves'aka at its commencement It acquaints the audience with the news that the widowed queens are going to pay a visit that day to the Statue House where Das'aratha's statue has also been installed along with those of his predecessors The day some-how coincides with

the day of Bharata's return to Ayodhya from his maternal uncle's capital. Not knowing either the programme of the queens' visit to the Statue House or that the Statue House which looked a temple was the place were the deceased Ikshvaku kings' Statues where installed, Bharata enters the House earlier and learns the shocking news of Das'aratha's death and the exile of Rama, Laksmaṇa and Sita, calamities brought about by his own mother Kaikeyī. Shortly afterwards the queens enter. The whole Act is full of interest and dramatic force.]

[A *Praves'aka* is 'an *Interlude* acted by inferior characters for the purpose of acquainting the audience with events not represented on the Stage, but a knowledge of which is essential for the proper understanding of what follows, (like the *Viṣkambhaka*, it connects the story of the drama and the sub divisions of the plot, by briefly referring to what has occurred in the intervals of the acts, or what is likely to happen at the end, it never occurs at the beginning of the first Act or at the end of the last) — V S Apte.]

Cf —प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजित ।
अङ्कद्वयान्तर्विज्ञेय शेष विष्कम्भके यथा ॥—साहित्यदर्पणे 308

[1] सुधाकार — the servant in charge of the duty of keeping the Statue House clean. समार्जनादीनि — समार्जन is sweeping, आदीनि refers to the items mentioned by him in[11]

[2] अङ्को indicates anger. दास्या पुत्र is one word implying censure.

[5] कार्तवीर्य, king of the Haihayas was the son of कृतवीर्य and ruled Mahismatī. Having propitiated Dattatreya, he obtained from him several boons, such as a thousand arms, a gold chariot that went where ever he willed it to go, invincibility by enemies, etc. He was a contemporary of Ravana whom he had once confined like a beast in a corner of his city. He was killed by Paras'urama for carrying off

the Kamadhenu of his father Jamadagni कार्तवीर्य is also known as सहस्रार्जुन ।

[10] Note the sarcasm in नास्मि किन्नपराधो नास्मि ! रामस्य राज्यविभ्रम॰ and स्वर्गं गतस्य भर्तु दशरथस्य प्रतिमा॰ should each form a compound word But the earlier section is left out in each case as the connection is easily understood Hence सापेक्षत्वेपि गमकत्वात्समास । अन्त पुरे —the plural means the inmates of the harem आगन्तव्यम्—Note that the potential participle used as the verb is always governed by its subject in the instrumental case, and agrees with its object in gender, number and case if its root is transitive, otherwise it remains in the Neuter gender, singular number and nominative case

[11] These *special arrangements* are referred to even by Bharata while entering the प्रतिमागृह in[45] *infra* अपनीत॰ shows that pigeons had built their nests inside the प्रतिमागृह as it was not frequently visited by people

[15] The stage-direction सावेगम् shows the uneasiness of Bharata, as he had heard that his father was unwell Bharata had stayed with his maternal uncle As'vapati ever since his marriage which had taken place along with Rama's

[16] [21] The first sections of each of the four lines of this s'loka form Bharata's question to the Sūta, and the latter sections form the reply of the Sūta Only in the last line, the Suta's reply is just दैवम् and the rest is Bharata's asking the Sūta to drive on the chariot . [27] Compare S'akuntala I 8, 9 and Vikramorvas'iya I 4 The idea of the fourth line रजश्चाश्वोद्धूत पतति पुरता नानुपतति is more beautifully said in the S'akuntala I 8 by Kalidasa (आमाद्धतैरपि रजोभिरलङ्घनीया)

[28] सोपस्नेहतया=सुस्निग्धतया । The leaves of the trees were glossy indicating that they were watered by men Hence *Bharata says that the city must be closeby* Cf सोपस्नेहतया पत्रान्तरस्य अमित नगु निकिञ्चया मन्तिव्यम्—Abhiseka I त्वरता means त्वरा ।

[30] [31] Bharata is imagining the reception and treatment he is going to have in the palace at Ayodhyā. स्निह्यता goes with राजा (मनुःशापित इवास्मि) । परिहसितमिव &c —Bharata refers to the jovial nature of Lakṣmaṇa in these two lines. वेषु & भाषा both go with परिहसितम् ।

[34] The charioteer refers to the three calamities that had befallen Bharata. दोषाः—calamities

[35] किं शत्रुघ्नो मामभिगतः ? shows that शत्रुघ्न was living in अयोध्या all along. This is in accordance with शत्रुघ्नलक्ष्मणगृहीत घटेऽभिषेके in I 7

[38] कृत्तिकाविषय — the duration of the कृत्तिका star which being an उग्रनक्षत्र is considered to be inauspicious for every thing. But the next star रोहिणी is auspicious

[39] न मया &c shows Bharata's obedience to the elders

[41] विश्रमिष्य— the आत्मनेपद form is irregular. उपोपविश्य &c Bharata has high regard for the traditional practices. Note that he is also keen on observing them

[45] The special arrangements in the Statue House for the visit of the queens. Cf. 11[11] पवित्र भव पार्थेन occurring on a festive occasion. नेह किञ्चित् &c —The absence of these signs is because it is not a temple. अहो भावगति &c show how even in the days of Bhāsa the sculptors' art had attained high finish at the hands of skilled workmen

[46] Bharata taking for granted that the statues were idols of gods wished to bow down to them. As a क्षत्रिय, he was entitled to worship the deities by repeating mantras either personally or through the Arcak of the temple. But there was no Arcak to guide him in the worship. Hence Bharata wished simply to bow down his head without mantras. Such a worship is offered only by Sudras who are not authorised to use Mantras for any purpose. शूद्रस्य भव पादप ।

[47] नैत्यक=daily duties प्रातिधर्म=taking food (here) आर्या

प्रतिमाना . Note how Rāma, Bharata and even their ancestors look more or less the same in appearance (cf iv [6], vi [65])

[50] न खलु न खलु The Devakulika prevents Bharata from saluting the statues as they are not deities and also because he fears that Bharata with whom he is not acquainted, may be a Brahmin

[51] Bharata imagines three reasons as probable for the Devakulika's प्रतिषेध — (१) अस्मासु किञ्चित् वक्तव्यम् (अस्तीति) (२) विशिष्ट' प्रतिपाल्यते (इति), अथवा (३) नियमप्रभविष्णुता (भवत)? Here नियम means some disciplinary rules to be observed

[55-57] Note Bharata's family pride छन्द मृतयना मृत्युना— Death had to wait till they wished to die, for they were इच्छामरणाः [58-75] The names of the statues of Dilipa, Raghu and Aja are mentioned with a reference to their greatness [61] Note the reverence for Brahmins in those days [63] When the turn of the fourth Statue comes, Bharata is perturbed in mind, for, the order in which the three names were mentioned would only lead to the mention of *Aja's son's name* i e Das'aratha's next The first three were dead Then was the fourth also dead? Bharata refuses to allow his mind to entertain any such thought Hence his avoiding to know the name of the fourth statue in [64] and again in [71-73]

[75] This *indirectly* refers to Kaikeyi's demanding the kingdom promised as her bridal fee पृ॰उसे—This Ātmane form is irregular.

[77] must be स्वगत । Note that Bhasa's stage directions are many a time inadequate हृन्य मत्र सकाम &c refers to the suspicion he had already, viz पितृनिधनम् ॥ यत्य नीच इन्क-शब्द. मा स्त्रशानि — because the bridal fee was to secure kingdom for Bharata, which he knew quite well अथ सत्य च भवति for, Bharata still doubts that it may not be true, as he cannot believe that his mother *is so greedy of the kingdom*

[78] आर्य !—This must be प्रकाशम् as the देवकुलिक answers him The देवकुलिक had seen Bharata swoon on hearing येन प्राणाश्च &c and hence had got a doubt that he must be Bharata son of Kaikeyi Now he heard his addressing him as आर्य which was characteristic of the Iksvaku rulers Hence his question कच्चित् कैकेयीपुत्रो &c to which Bharata replies [80] न खलु-पुत्रो भरतोऽस्मि etc Note that Bharata is already disowning Kaikeyi as his mother, cf III [128] The Devakulika is now afraid of continuing his talk with prince Bharata any longer, hence he wishes to take leave [81] तेन हि आपृच्छे &c Cf [82] [83] with [73] [74]

[86] Ayodhya without Bharata's father and brother is compared to a river without water Bharata compares himself to a thirsty person running towards a waterless river only to be disappointed The simile is very apt [90] Bharata *has known his mother's mentality very well That is why* he is capable of correctly describing in st 12 what his mother *must have said and done* शुल्कदोष—*the stipulation was not* justifiable according to Bharata तद्दैन्य—Kaikeyi committed the first sin in demanding the शुल्क। *That sin gave her the* courage to commit another in asking for Rama's exile ननु यदि &c —cf III [123]

[93] अजलस्य जलाञ्जलि —Kale means by अजलस्य= 'wanting, *in need of, water Water is required for reviving a man* under a swoon " But अजल strictly means the one (who is dead) who has had no funeral rites performed to him जलाञ्जलि is the libation of water (तर्पण) offered to him

[96] Sumantra is reminded of the way in which a person, irrespective of his intimacy with the king had to go to see the king in the palace, and he contrasts it with the way the same king, now in the form of his statue, is being visited by people

[98] अथ हि &c —*Note the close resemblance between the* personalities of Bharata and Das'aratha and also of their voice[102] Bharata's question [103]अथ मातृणामिदानीं कावस्था ? is in continuation of आर्य [101], hence addressed to the Devakulika But the queens themselves answer as the Devakulika has left the place already in[99] It is surprising that *Bharata* is unable to recognise Sumantra even on seeing him at close quarters and that he has to infer that it is he by the [106]सर्वसमुदाचारतन्त्रिकरं ।

[108] चिरजीवदोषे =*by the evils of oldage, cf* iv [83] कृतघ्नमाबेन ingratitude referred to here is Sumantra's not ending his own life even on witnessing the death of his beloved master Das'aratha Note the निर्वेद in the last line जीवामि &c

[111] अनपराद्धोऽहम्—*Note how* भरत *wishes to stress the point* that he at any rate has not been responsible for Rama's ex le and that he has not approved of his mother's action Kausalya's words [112]नि मन्तापो मम are not sarcastic, as taken by Bharata saying [113] आर्ये इवात्मनेन । Sumitra's blessing [116]यशोभागी भव *is significant, so also is* Bharata's [117]*reply to it.*

[119-120] Bharata's anger on Kaikeyi is fiery His comparing her to a कुनदी an insignificant rivulet with turbid and little water is to draw a contrast between her and the noble and lofty minded Kausalya and Sumitrā whom he compares to the holy rivers Ganga and Yamuna In sl 18, Bharata enumerates eight evil effects of Kaikeyi's action

[124] सर्वसमुदाचार—*Note Bhasa is fond of using the word* समुदाचार frequently, cf [106] above, v [14]v [23] and v [41]

[128] The disowning of sons by parents when the sons are of a very bad character is common in the world Bharata says that he is going to establ sh a new rule that a mother be disowned by her son when she proves treacherous to her own husband.

[129] [135] Kaikeyī tries to offer an explanation to her demanding the kingdom for Bharata But seeing Bharata vehemently finding fault in her action, she quietly tells him [136]देशकाले निवेदयामि and says not a word more In [133], Bharata points out four important factors that were in favaur of Rama's अभिषेक and in [137], he advances three arguments to show how unwarranted Kaikeyi's demanding the kingdom in his favour was In [139] Bharata refers to Kaikeyī's cruel heartedness Sumantra changes the topic by telling Bharata [140] that Vasiṣṭha and Vamadeva are waiting to install him as king

[141] Compare this with अगोपाला यथा गावस्तथा राष्ट्रमराजकम् ।
—Ramayaṇa II lxvii 29

[144] अभिषेकमिति ? इहात्रभवत्यै.. shows Bharata's contempt for the greed of his mother

ACT IV

[The Praves'aka at the commencement of this Act refers only to what has happened towards the conclusion of the previous Act and gives us no extra information It is introduced here just to allow some time for the actors to prepare for the coming scene, for, Sumantra and Bharata have to appear in a chariot on their way to Rama's penance grove]

[12] सुमन्त्र effectively puts forth the characteristic traits inherited by Bharata from his fore-fathers and elder brother Rama

[18] महायशा can qualify all the three Rama, Sita and Laksmaṇa सत्यम्, शीलम् and भक्ति in bodily form are present in those three persons respectively

[25] राज्यलुब्धाया —Bharata is unable to dissociate himself from his mother [26] अस्त अभिधातुम्—Note the syntactical irregularity, cf i[121], ii[23] & iii[99] [27]न न्याय्य परदोषमभिधातुम्— Bharata has already disowned कैकेयी as a mother and hence speaks of her दोष as परदोष [29] Bharata feels that he himself has committed the blunders of his mother, as his name was used by her [30] Bharata characterises himself as निर्गुण &c, but emphasises that in spite of all that he is भक्तिमान् towards Rama कथ निर्गुण occurs also in Pañca II 58

[31] कस्यासौ emphasises the स्वरसादृश्य between Bharata and Das'aratha, cf iii[102] [33 36] Rama easily infers that the voice must be of a relative, as it has been pleasing to the ear In[35] Laksmaṇa describes Bharata's dignified voice चतुर्णां वर्णानां may mean the four varnas ब्रह्म, क्षत्र, वैश्य and शूद्र and also the four kinds of speech namely, परा वाक् मूलचक्रस्था, पश्यन्ती नाभिसंस्थिता । हृदिस्था मध्यमा ज्ञेया वैखरी कण्ठदेशगा ॥

[39] The close similarity of form between Rama and Bharata confounds even Lakṣmaṇa here, and also Sita in iv[65]

[40] The personality of Bharata is beautifully described in this stanza

[43] एव गुरुरयम् and Laksmaṇa's blessing Bharata in [44] show that Laksmaṇa is older than Bharata according to Bhasa In the Ramayaṇa also certain lines indicate that Bharata was younger than Laksmaṇa Cf—

इति लोकसमाक्रुष्ट पादेष्वद्य प्रसादयन् ।
रामस्य निपतिष्यामि सीताया लक्ष्मणस्य वा ॥ II xc 17

[129-135] Kaikeyī tries to offer an explanation to her demanding the kingdom for Bharata But seeing Bharata vehemently finding fault in her action, she quietly tells him [136]देशकाले निवेदयामि and says not a word more In [133], Bharata points out four important factors that were in favaur of Rama's अभिषेक and in [137], he advances three arguments to show how unwarranted Kaikeyī's demanding the kingdom in his favour was In [139] Bharata refers to Kaikeyī's cruel heartedness Sumantra changes the topic by telling Bharata [140] that Vasistha and Vamadeva are waiting to install him as king

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[1] विजया is the name of the portress appearing also in स्वप्न, प्रतिज्ञा and अभिषेक । [4]किं भणितम् would be better if it were किं भणिता as in[3] [5]पापक कृतम् has occurred once before in i [33]

[10] सुकृतानुयात्र—the belief is that the dead go to the next world followed only by the good and bad deeds done by them here अतुरणेतु—holy, beautiful, cf जगत समग्रम् with रामाभिधान मेदिन्यां समग्रमभिषिक्तता in i [20]

[12] सुमन्त्र effectively puts forth the characteristic traits inherited by Bharata from his fore fathers and elder brother Rama

[18] महायशा can qualify all the three Rama, Sita and Laksmana सत्यम्, शीलम् and भक्ति in bodily form are present in those three persons respectively

[25] राज्यलुब्धाया —Bharata is unable to dissociate himself from his mother [illegible] अल अभिधातुम्—Note the syntactical irregularity, cf i[121], ii[23] & iii[99] [27]न न्याय्य परदोषमभिधातुम्—Bharata has already disowned कैकेयी as a mother and hence speaks of her दोष as परदोष [29] Bharata feels that he himself has committed the blunders of his mother, as his name was used by her [30] Bharata characterises himself as निर्घृण &c, but emphasises that in spite of all that he is भक्तिमान् towards Rama कथ तिष्ठतु occurs also in Pañca II 58

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[39] The close similarity of form between Rama and *Bharata confounds even Laksmana here and also Sita in iv*[65]

[40] The personality of Bharata is beautifully described in this stanza

[illegible] एष गुरुस्यम् and Laksmana's blessing Bharata in [44] show that Laksmana is older than Bharata according to Bhāsa In the Ramayana also certain lines indicate that Bharata was younger than Laksmana Cf—

इति लोकसमाक्रुष्ट पादेष्वद्य प्रसादयन् ।
रामस्य निपतिष्यामि सीताया लक्ष्मणस्य वा ॥ II xc 17

तती लक्ष्मणमासाद्य वैदेहीं च परन्तप ।
अभिवाद्य ततः प्रीतो भरतो नाम चाब्रवीत् ॥ VI cxxx 40

[46] प्रकाशस्य तव पितु द्वितीय —here द्वितीय is in the sense of 'a son' The geneology is traced to stress that Bharata is worthy of every one of his fore fathers and his elder brother Rama

[illegible] The blessing conferred on भरत by लक्ष्मण here is full of meaning He wishes that Bharata should become famous like Raghu who gave away everything in his Viśvajit sacrifice, indirectly suggesting to Bharata that he too should give away everything of his in a worthy manner

[illegible] Laksmaṇa is not prepared to take Bharata to Rama without the latter's permission, in spite of the former's eagerness to see him early, cf [61] infra [64] Rama accords to Bharata the best reception possible by sending Sita to bring him in Bharata easily recognises Sita and feels highly honoured by her coming to take him to Rama

[70] स्वरयोगाऽपि स एव—cf III [102]

[75] Note that Rama has already known that Daśaratha is dead In [illegible] Rama clearly refers to it

[illegible] This is repeated in VII [30].

[83] दुःखसह्य is used as a noun to mean 'unbearable calamity' गुण इव Long life is considered a benefit but with सुमन्त्र it has been a curse as it made him witness the four calamities mentioned in the first line This statement makes Rama simply shed tears noticing which Sita observes, —of course suppressing her own feelings,— [84] हन्त तमायपुत्र On hearing this remark of Sitā, Rama recovers immediately saying [illegible] मैथिलि, एष पयस्थापयामि etc and asks लक्ष्मण to fetch water for performing आचमन । Bharata does not allow लक्ष्मण to go, for he, being लक्ष्मणs younger brother, has every right to serve लक्ष्मण also Hence his words [87] क्रमेण शुश्रूषयिष्ये । The short but open talk between Rama and Sitā relating to

Bharata's claims to serve, wherein Sitā heralds the cause of Bharata, is pleasant But Rāma's decisive words[90] तस्मा मा भरत शुश्रूषयतु disappoints Bharata who pleads in all earnestness for staying with Rama Then the latter reminds him of the great name of their family and tells him in[94] that he should be worthy of his heritage Bharata finds no furthur argument and simply pauses Just then, Sumantra asks[95] अभिषेकोदकं क्व तिष्ठतु ? and Rama replies[96] यत्र मे मात्राभिहितं तत्रैव, hearing which Bharata, with wounded feelings, once again says appealingly[97] आर्य, अस्मिन्नपि न मे प्रहर्तुम् and in[98] asks him to view him on his own merits and not depreciate him on account of his mother's faults Bharata is mistaken that Rama is also displeased with Kaikeyi, like himself for her ill thought deeds

Rama would have probably set aside his mistaken notion but Sitā's words recommending the case of Bharata —[99] अतिकरुणं म नयते भरत come in the way and make Rama express how much he himself is pleased with Bharata for his sincere devotion to him His statement [101] न चित्रयामि forms a memorable s'loka In [03]Rama tells Bharata directly how much he is pleased with him and yet is unable to allow him to stay in the forest, as it would mean making their father a lier (मिथ्याभिधायी) When Bharata continues to persist even on hearing these words of his, Rama conjures him on his life in case he should refuse to govern the kingdom Note that Bhasa, by using मे at the beginning of a पाद in[105] is indifferent to grammatical rules Bharata now observes

seriousness Hence he asks Lakṣmaṇa, Sita and Sumantra to remain witnesses to it Rama is glad to note the sincerity of Bharata, and when he says that he needs another boon from him (in [112]), Rama is ready to grant anything to him and asks him [113] वत्स, किमिच्छसि ? In [114], Bharata prays for the grant of Rama's sandals (पादुके), so that he may govern the kingdom as their representative after installing them on the throne Rama is pleasantly surprised to hear that and observes that Bharata is amassing in a day all the glory he himself could earn so laboriously in all his lifetime In [116], the subject of the 2nd line, सुमहत् यश is to be supplied In [117], Sita, in her own winning manner, persuades Rama to grant Bharata his first request When the sandals are granted, Bharata says [119] अत्र अभिषेकोदकम् आवर्जयितुमिच्छामि, so that Sumantra might definitely know the reply to his earlier question अथेदानीमभिषेकोदकं क्व तिष्ठतु ? iv [95] Rama too directs Sumantra to do so Bharata now feels that a heavy burden is removed from him and says to himself in great satisfaction[123] अद्येय etc in stanza 27

[124] Rama *reminds* Bharata *of the key to the success* and prosperity of any kingdom and asks him to return to Ayodhya Sita, with her motherly affection for Bharata, is disappointed at this and expresses to Rāma in her own suggestive way, her wish to retain Bharata with them in the forest for some days at least But Rāma is firm when he says [126]अल्पमतिस्नेहेन etc Bharata is already mindful of his responsibility and is eager to return and cheer up his subjects

[130-131] Ramā's suggestion to Sumantra — महाराजवत् परिपाल्यतां कुमार and Sumantra's reply यदि जीवामि तावत् प्रयतिष्ये are very touching Here यदि is in the sense of यावत् ।

[134] Rāmā's following Bharata and Sumantra up to the skirts of the hermitage is in accordance with the manner prescribed for giving a send off to distinguished persons or relatives

ACT V

[*This Act deals with the abduction of Sita by Ravana* Bhasa has deviated from the Ramayana in the matter of the details relating to the abduction, mainly to improve the character of Sita The Act opens with Sita cheerfully attending to her daily duties]

[1] देवसमुदाचार —worship of the deities Cf the use of समुदाचार in iii[124], v[25] and v[41]

[3] Here Rama reflects on the heavy burden of governing the kingdom that Bharata is bearing all alone ईदृशशोक in[4], *refers to the worry relating to the performance of his* father's श्राद्ध that Rama has in his mind Rama wishes to talk over that matter with Sita, his अवस्थाकुटुम्बिनी to use his own phraseology

[5] Rama beautifully describes the water freshly poured into the basins of trees क्षावर्ते=आलवाले, in the basin of the trees क्लिन्न जल=muddy water नवबन्धिनो etc —as the water is slowly absorbed by the earth, circular lines are made in the muddy basin, marking the different water levels at different *stages Seeing Sita carrying the heavy water pot,* Rama reflects (in sl 3) on the hardships she, a born princess, has to bear in the forest

[12] प्रतिवचनार्थिनीमिव Note the ability of Rama to read the mind of others Cf न किमपि वक्तुकामेव i[49] of Sita and the next line here [13] शोकगूढहृदयस्येव |

[16] Rama says that he has been very unlucky in various matters and that he has received a fresh blow now, meaning the inability to perform the श्राद्ध of his own father in a fitting manner कृतान्त=misfortune, ill luck

[19] Note Sita's wise suggestion to Rama But Rāma's words [21] फलानि दृष्ट्वा *. show the depth of his love for his* father

the reference here must be to Nyayas'astra of Gautama There is another Medhatithi who is the commentator of Manu But he is not connected with the Nyayas'astra प्रचेतसा प्रणीत—प्राचेतसम् ।

[47] श्रद्धया दत्त is the derivative meaning of श्राद्धम् ।

[49] विरूढेषु—विरूढ are plants growing without branches, belonging to the grass-kind ओषधीषु—ओष पाक धीयते अस्याम् इति ओषधि । Cf ओषध्य फलपाकान्ता । खड्गो वा—here वा is to include something not mentioned Accordingly Rama's words वा शब्देन . । Cf च शब्देन मावशेषमिव ते वचनम्—Abhiseka iii[112]

[53] Note Rama s confidence in his own ability

[56-57] Note how Bhasa introduces the topic of the golden deer वैखानस and वालखिल्यs are sages said to have been born of the nails and hairs of प्रजापति (ब्रह्मन्) । Cf 'ये नखास्ते वैखानसा ये वालास्ते वालखिल्या ।' नैमिशीया are sages dwelling in the Naimis'a forest विपन्ने —the deer go to the sages and die of their own accord [57] shows why they are so much liked by the Pitrs

[59] आपृच्छ—the परस्मै form of प्रच्छ् with आ is irregular विन्ध्य वन — even according to Bana the dandakavana in which Rāma lived formed a part of the Vindhya forest Mark the affection that had developed between Sita and the deer etc

[61] Ravana is disappointed to see that Rama is trying to move away with his wife to the Himalayas To prevent that, Ravana says न ते मानुषे दृश्यन्ते । But Rama is confident of his own powers, hence his words सौवर्णान् in[65] Intolerant of that, Rāvana styles it as [66]अवलेप । To retain Sita there, he produces by his maya a deer with gold sides to appear there illuminating the whole place Ravana invites

[68]Rama's attention towards that काञ्चनपार्श्वं deer and says that Himavan is honouring him by sending the deer voluntarily to him Rama is delighted and observes that it is due to the भाग्य of his father in[72] He wishes to send Laksmaṇa to accord a suitable reception to the animal Sita reminds him (in [73]) that Laksmaṇa has been already sent by him to receive the Kulapati So Rama personally goes with अर्घ्यं and पाद्य to receive the काञ्चनपार्श्वं। He leaves Sita behind to attend to the ascetic guest

[79] Mark the true heroic quality of Ravaṇa with which he admires the बल, वीर्य, सत्त्व and जव of Rama

[81] Shows Sīta's womanly timidity when alone

[82] The offerings made to fire without uttering mantras are generally snatched away by demons Hence the comparison अमन्त्रोक्ताम् ।

[87] Ravaṇa boasts of his previous achievements and tells Sīta the object of his coming there.

[91] Ravaṇa describes his own पराक्रम and shows how the earth is धन्या

[94] With this st 18, cf Abhiseka III 16

[96] In st 19 Ravaṇa openly suggests to Sīta that she should marry him Hearing that Sita says [97]शान्तोऽसि in utter disgust Obviously she is not flinging any curse on him Hence, jestingly Ravaṇa says [98]हहह ! अहो पतिव्रतायास्तेज ! and treats it in a very light manner His statement [99] योऽहम् उत्पतितो (sl 20) is also ironical A similar occasion is found in the Abhiseka II[32 34]

[102] Ravaṇa's challenge to Rama is well worded here

[104] [5] The last four lines of the Act suggest to the audience that Jatayu is going to attack Ravaṇa for rescuing Sita

ACT VI

[This Act has a Viskambhaka at its commencement It quaints the audience with the details of the fight between tayu and Ravaṇa, through a conversation between two ged ascetics who are made to describe graphically the fight his interlude again is not quite essential as the fight has ready been hinted to at the end of the Fifth Act The only urpose it serves here is that it gives the actors some time change the scene on the stage, from the Pañcavṭī to the alace in Ayodhya]

In st 1, the first three lines describe Ravaṇa's personal ppearance St 2 describes the pitiable state of Sīta as she being carried away by Ravaṇa St 3 gives a vivid account f Jaṭāyu's attack on Ravaṇa and st 4 describes Jaṭayu when he falls down on the earth, with his wings felled down by he demon The comparison of the falling down of Jaṭayu o that of a big forest tree when pulled down by a lordly elephant is apt

[22] क इह काञ्चनतोरणद्वारम् occurs also in Svapna VI[2] and Abhiseka III[2]

[23] Vijaya is the female door-keeper appearing in several of the plays of Bhasa She is here asked by the Chamberlain to inform Bharata that Sumantra has returned from the forest [27] He also tells Vijaya, that Sumantra looks grief stricken

[31] चीरवल्कलवसन —Bharata was wearing bark dress and had matted his hair since his return from Citrakūṭa St 6 gives a grand description of Bharata

[..] Sumantra enumerates three calamities witnessed by him — (१) नरपतिनिधन (२) नृपतिसुतवनगमन and (३) मैथिलीप्रणाश and says that his long life has been a curse on him The line गुण इव – has been *once before said by Sumantra in IV 18*

[46] Mark the way Bharata characterises Rama Lakṣmaṇa His question addressed to Sumantra is taken note of [47]by the latter in his absent mindedness d to his inward grief on Sita's abduction [50] Bharata first thinks that it is due to the fatigue of the long journey, b soon feels that he might have returned without visiti Rama Hence his question अपि मार्गात् । [51] Sumant suggests that such a thing is out of question for two reaso —(१) स्वनियोग and (२) रामदर्शनार्थं प्रस्थित ।

[53] Shows that Sumantra was aware of Rama's stay Pañcavati and that he went there to find his hermita deserted Note in the subsequent lines how gradualy t subject of Sita's abduction by Ravaṇa is introduced !

[63] Bharata recounts the different calamities that h befallen Rama one after another Being a thing of imm chide her and ask Bharata means to go to his mother to chide her Sumantra (in [69]) simply to follow him

[71] न खलु न खलु for, Sumantra did not know Bharata's intention

[76] Mark how he refers to his mother [77] Even Vijayā observes his anger and wonders what the matter might be

[81] कन खलु उद्घातेन ..Bharata's visiting Kaikeyī, generally meant that he was going to taunt her and accuse her o something or other उद्घात = something that turns up un expectedly

[88] Mark how gently Kaikeyi speaks to Bharata H reply अत पर प्रियं though sarcastic is not taken in th sense by Kaikeyi Hence, being full of sisterly love fo Kausalyā and Sumitrā, she wishes (in [90]) to get them als to listen to the good news But Bharata's—न खलु मान्यो अत्र opens her eyes [94] यन्मया मनोरथ ! at the end of the śloka a poignant rebuke on Kaikeyi The 2nd half of sl 14 another rebuke on her Now Kaikeyi finds the tim

17 Rāma's recent achievements Note his characterising Sita as जगति गुणसमग्राम् । मुनिजनवनवासे—The forest residence of the sages, i e the Janasthāna वचनमपि गुरूणां can refe to the words of his parents, or of the sages

21 कुटुम्बिक =husband

23 27 Rama recalls to Sita the different spots in th Janasthana they were associated with

26 Shows that Bharata had paid a visit to Rama als at the Janasthana 28 मा खलु मा खल्वेव भणितुम्—the use of the infinitive with मा is irregular Sita shudders when she i reminded of the Kañcanapars'va deer

31 32 Laksmaṇa brings news that Bharata, a भ्रातृवत्सल, has come with the queen mothers and a vast army Mark Lakṣmaṇa is not suspicious of Bharata as in the Ramayaṇa when he goes to meet Rāma in the Citrakuta

38 तैस्तै —different विषम—adverse महद्विषय of great concern 50 This is the same as IV 16

55 Mark Bharata's first words to Rāma to take back his kingdom Rama asks 56 'कथमिव ?' to know Kaikeyi's mind 57 चिराभिलषित of Kaikeyī shows how she too wa anxious that Rāma should become king

59 Satrughna appears for the first time here H observation अविग्रहगुणतेजसं about Rāma is quite appealing

68 9 Mark that Rama goes to undergo अभिषेक, on when Kaikeyi persuades him to do so

70 The preliminary अभिषेक takes place in the Jan sthāna

71 72 It is conspicuous that, while Kaikeyī and Sumi express their joy upon his अभिषेक, Kausalyā is absent fr the scene This scene is similar to the one in the Abhise nātaka wherein Rāma is consecrated on the sea sh Bharata meeting him there alone

[78] Rāma's words स्वर्गेऽपि . (sl 11) show his attitude towards Das'aratha

[79-80] Sl 12 and 13 *reveal the delight* of Bharata and S'atrughna But as Laksmaṇa remains silent, Rāma tells him [81]अधिगतराज्योऽहमस्मि ।

[86] Kaikeyi's desire to see रामाभिषेक again in Ayodhyā noteworthy.

[88-89] The comparison *of* Rāma to the *moon* and *of* is company to the numerous stars, all rising up in the sky, grand.

[90] भरतवाक्य is the valediction to conclude a play. It oes not refer to the name of the king in Bhasa's plays. जा भूमिं प्रशास्तु नः *occurs as* राजसिंहः *in his other plays*



